

Music Soundtracks for Motion Pictures and Television

VOLUME 4, NUMBER 3

FILM SCORE



THE BEST OF THE YEAR

Our annual review of the winners and losers of 1998

1998 STATS

A surprising tally of soundtrack releases

JERRY GOLDSMITH

Recording the Reagan-Bush years

HAMMER TIME

The vault of horror is opened



May we have the envelope, please?

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a simple plan

Original Score by Danny Elfman

Danny Elfman's original score perfectly complements this tense drama of two brothers caught up in a tragedy that slowly consumes them both. Utilizing an interesting palette of instruments and textures, Elfman weaves simple melodic lines brilliantly into a broad aural landscape.

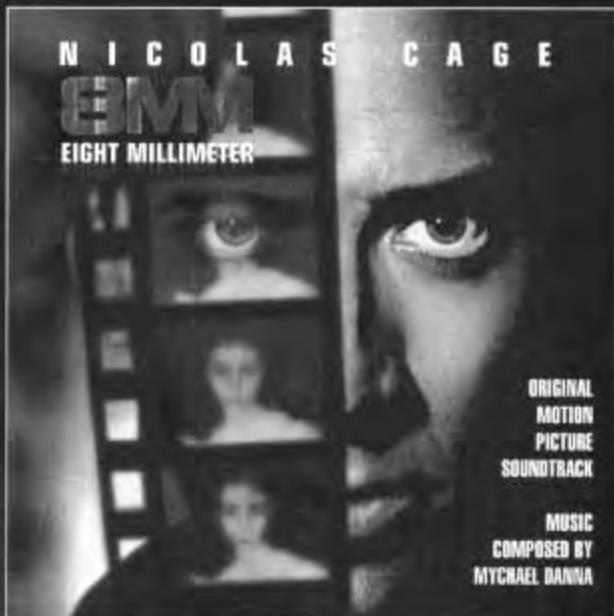
Featuring additional songs from the film by:

Jolene "So Sleepless You"
Tina & The B-Sides - "Deliver Me"
Imperial Crowns - "Preachin' The Blues"

8MM EIGHT MILLIMETER

Music composed by MYCHAEI DANNA

This atmospheric soundtrack was composed by Mychael Danna ("The Ice Storm," "Exotica" and "The Sweet Hereafter"). His integration of traditional orchestral music with the exotic music of Morocco heightens tension and gives a gritty texture to the netherworld into which Nicolas Cage's character is thrown.



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FILM SCORE

MARCH 1999



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STAFF

EDITOR & PUBLISHER

Lukas Kendall

MANAGING EDITOR

Jeff Bond

DESIGN DIRECTOR

Joe Sikoryak

CONTRIBUTING WRITERS

Doug Adams

Tom DeMary

Andy Dursin

Harry Long

R. Mike Murray

PUBLISHING CONSULTANT

Digital Film & Print, Inc.

THANKS TO

B.A. Vimtrup

CONTACT INFO

EDITORIAL & SUBSCRIPTIONS

5455 Wilshire Blvd

Suite 1500

Los Angeles, CA

90036-4201

PHONE 323-937-9890

FAX 323-937-9277

E-MAIL lukas@filmscoremonthly.com

ADVERTISING

Digital Film & Print, Inc.

5455 Wilshire Blvd

Suite 1500

Los Angeles, CA

90036-4201

PHONE 323-937-9890

FAX 323-937-9277

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23rd Century Music Revival

THE MUSIC FOR STAR TREK: THE MOTION PICTURE GOES WHERE NO SCORE HAD GONE BEFORE—OR SINCE

It's hard to believe it's been 20 years since *Star Trek: The Motion Picture*. That's more time than there was between the making of the movie and the original '60s series. It used to be, let's watch the movie to see how old the cast got—now, we can watch it to see how *young* they still were.

Star Trek: The Motion Picture is by no means a great movie. Still, it is compelling for the sheer verisimilitude of the world it creates. As hardcore Trekkies know, most of

the sets were built for a proposed second *Trek* series around 1977, so all of the production design was made to illustrate not just a movie, but a universe. And the special effects are fantastic. It's hard to remember now, but special effects in movies used to be so bad. Whenever you saw a spaceship, it was just to get across the point, "Oh yeah, now they're going from here to there." It didn't even look remotely real. *Star Trek: The Motion Picture*, for all the half-baked obviousness of its

plot, was a veritable spectacle. When the Enterprise flew from one side of the screen to another, it was worth waiting for.

Making those flybys truly unforgettable was Jerry Goldsmith's music. It's impossible to expound fully on the greatness of this score. This was one of the first soundtracks I ever bought, and to this day when I hear it, I don't think of Jerry Goldsmith as I have come to appreciate him—as the composer of *Planet of the Apes*, *Patton*, *Chinatown*, *Basic Instinct* and over a hundred other movies. I don't even hear a person, just this one work, as if it wrote itself (this is simply a by-product of having known it so intimately for so long).

Think of the scores for present-day genre movies, and then think of this one:

The march. Even after hearing this hundreds of times in the titles for *Star Trek: The Next Generation* and Goldsmith's sequel scores, it still sounds fresh in ST:TMP. It's the perfect theme for Gene Roddenberry's utopian future: strong and martial, but also peaceful—like a monstrously strong man who is impossibly, perfectly well-balanced. Its appearance when Kirk's shuttle lands in San Francisco makes for probably my

favorite 30 seconds of the movie, and it has never sounded as great as in the original 1979 recording, where there's a real beauty to the trumpet performance.

The big setpieces "Klingon Battle," "The Enterprise," "Spock's Arrival," "Spock Walk," "The Meld"… they're all supremely memorable, and there's just one after another. Even "Floating Office" is an unforgettable web of melody.

Ilia's theme. It's good.

V'ger. How to score a colossal, impenetrable force of logic? With Vaughan Williams-inspired, highly thematic progressions of two or three chords, elegantly moving mostly from minor to major. Which leads right into...

Cool sounds. The blaster beam has been used in a handful of high-profile scores, like *Meteor* (also 1979), but never with such strength and ingenuity as in ST:TMP. When I was little, I always thought this was an electric guitar (it's actually a long strings on a metal beam that is struck or bowed while miked). Plus there's the waterphone, those wispy electronic things, and probably a half dozen other bizarre sounds.

When you think of it, *Star Trek: The Motion Picture* has all these perfect ingredients well used—in the movie, I'm awed just by the V'ger colors and the heroic rhythmic vamp. I could listen to the Vulcan theme forever. It's all genius, and today, we'd be ecstatic if a sci-fi score had *one* of these elements, let alone all 20. This is why *Star Trek: Insurrection* was disappointing, even though Goldsmith's score for that sequel could hardly be considered bad. It just has nowhere near the symbolism or power of *Star Trek: The Motion Picture*. And how could it? It's been said many times, but ST:TMP is actually a *motion picture*, done by a real director on a huge scale, addressing monstrous, cerebral issues.

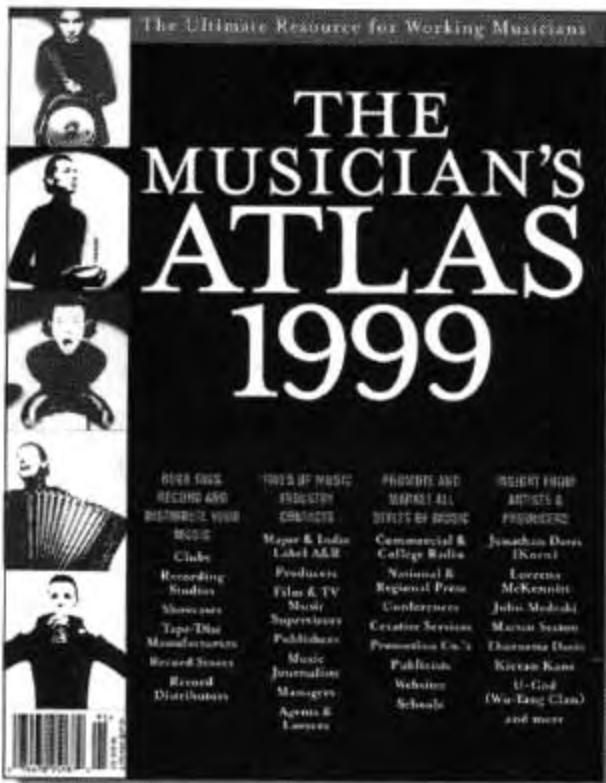
Jerry Goldsmith's score, done by an absolute master at the peak of his powers, is one of the best ever written. For once, it's great that something is hugely popular for all the right reasons.



Lukas Kendall

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Williams Stages a Force-ful Return



John Williams recorded his music for *Star Wars: Episode One—The Phantom Menace* with the London Symphony Orchestra at Abbey Road in late February. Sony Classical, Williams's recording label, beat out bids by RCA Victor and Elektra to release the soundtrack CD, which will be out before the movie's May 21 release. Sony Classical will probably release a single of the movie's theme to radio in April. The actual CD will be one disc, not two, with any plans for a second or more comprehensive volume premature at this point.

Williams will premiere his music from *The Phantom Menace* in concert on August 4 at Tanglewood, conducting the Boston Pops. See www.bso.org.

As for the actual music, nobody has reported anything substantial at presstime, except that the main title music from the original Trilogy of films is reprised for the opening crawl.

The Winners Are...

Congratulations to Golden Globe winners: Burkhard Dallwitz and Philip Glass for *The Truman Show* (Best Score) and David Foster & Carole Bayer Sager (Italian translation by Alberto Testa and Tony Renis) for "The Prayer" from *Quest for Camelot* (Best Song).

Elliot Goldenthal's score for *The Butcher Boy* (directed by Neil Jordan) was selected for music honors by the Los Angeles Film Critics Circle for 1998.

See pg. 25 for this year's Oscar music nominations.

Film Music Is Happening

John Barry fans in New York City: Saturday, March 13 is your chance to meet the composer in person at TriBeCa's The Screening Room. There will be a brunch buffet at 12:30PM, followed by a 1PM screening of *Midnight Cowboy* and an informal Q&A session with Barry. Tickets will be announced in TimeOut New York; admission is \$30.

The Westport Arts Center (in cooperation with Crown Royale Theatres) is presenting a film and lecture series, The Composer in Hollywood, in Westport, Connecticut. March 14 is a screening of *The Magnificent Seven* (scored by Elmer Bernstein, guest commentary by composer Michael Small), March 21 is *Vertigo* (Bernard Herrmann, commentary by Royal S. Brown), and April 11 is *A Streetcar Named Desire* (Alex North, commentary by

composer/conductor Michael McGurty).

Go to www.filmscoremonthly.com every Friday for late-breaking news on exciting events! For example, Jerry Goldsmith had a CD signing session at HMV in London (150 Oxford Street) on March 4. We find out about these too late for our magazine lead time, but the website is updated daily; check every Friday's news column in particular.

DVD/Video News

United Artists Horror Classics #2 laserdisc box set will feature isolated music with sound effects tracks for *The Neanderthal Man* (Albert Glasser, 1953), *The Vampire* (Gerald Fried, 1957), *Curse of the Faceless Man* (Fried, 1958), *Doctor Blood's Coffin* (Buxton Orr, 1961).

The Vampire is the same as *Mark of the Vampire*, for which *FSM* released the only surviving music-only master on our Gerald Fried: *The Return of Dracula* 2CD set [see pg. 39].

New Line's DVD of *Pleasantville* will have an isolated score and commentary by Randy Newman. The DVD of *Rush Hour* will contain a commentary track by director Brett Ratner and composer Lalo Schifrin; no isolated music on that one, however.

Obituaries

Fred Myrow

Frederic Myrow passed away on January 14 of a heart attack at the age of 59. Among his feature scores were *Leo the Last* (1973), *Soylent Green* (1973), *Scarecrow* (1973) and *Phantasm* (1979), and he was also known for his stage musical, *Sure Feels Good*, and work with the Los Angeles Actor's Theatre. In recent years he owned and operated Rashine Musicworks, a recording studio, and Axis Mundi, a production company and record label.

Myrow was the son of film composer and lyricist Josef Myrow (who wrote "You Make Me Feel So Young") and began his music career in 1958, when Dmitri Shostakovich heard his work at the University of Southern California during a tour. At age 21, Myrow had a commission premiered at the Hollywood Bowl for the Young Musicians Federation, and subsequently won three Fullbright Awards (which he used to travel and study in Italy), three Rockefeller grants and a Guggenheim Fellowship. He served under Leonard Bernstein for a year as composer in residence at the New York Philharmonic, and in the late '60s collaborated with Jim Morrison of the Doors on an unfinished rock opera.

Myrow is survived by his wife, Ilana, and three daughters.

Margaret Rózsa

Margaret Finlason Rózsa, widow of composer Miklós Rózsa, died in Los Angeles on December 29, 1998. She was 89 years old and had been incapacitated in recent years.

FSM

Record Label Round-Up

News of the albums you've been waiting for

Airstrip One Due March 16 from this new label is the complete orchestral score by Dominic Muldowney for *1984*, the John Hurt/Richard Burton film. Some of this was not used in the movie, replaced by tracks by the Eurythmics (not on the CD). Liner notes are by director Michael Radford; the disc is being distributed by Super Collector.

Airwolf Due in March from the Airwolf Appreciation Association is a 2CD set of *Airwolf* TV music by Sylvester Levay and Udi Harpaz. The first disc features 23 cues adapted and performed on synthesizers from various episodes, and the second features composer Sylvester Levay's own, suite-form adaptations of his music.

The release is limited to 500 copies; write Mark J. Cairns, 246 Comber Road, Lisburn, County Antrim BT27 6XZ, Northern Ireland, or see <http://www.janmichaelvincent.com/airwolf/themes>.

Aleph Forthcoming on Lalo Schifrin's label are *Mannix* (1969 TV soundtrack album plus some newly recorded tracks), *The Eagle Has Landed* (1977) and *Voyage of the Damned* (1976). See www.alephrecords.com or www.schifrin.com.

Atlantic Due March 16: *Message in a Bottle* (Gabriel Yared score album). April 20: *Anywhere but Here* (various, new Carly Simon and Traci Chapman songs). The score album to *You've Got Mail* will come out on Varèse, not Div.1, see below.

BMG Classics Forthcoming are Elmer Bernstein's new recordings of *The Magnificent Seven* and *The Great Escape* (The Royal Scottish National Orchestra, prod. Robert Townsend).

Brigham Young University *Lost Horizon* (complete 1937 Dimitri Tiomkin score) is expected in

March, mastered from acetates donated to BYU's film music archives. *Order from Screen Archives Entertainment, info below.*

Capitol March 23: *Clubland* (various). April 9: *Never Been Kissed* (various).

Castle Communications Due June 21 are five more Roy Budd CDs: *The Wild Geese* (1979), *Kidnapped* (1971), *Flight of the Doves* (1971), *The Stone Killer* (1973) and *The Marseilles Contract* (1974).

Cinesoundz Due March: *Serial Lover* (Bruno Coulais, French black comedy), to be released on Virgin.

Also forthcoming: the outside-Japan version of Jo Hisaishi's score for *Princess Mononoke*, on Milan/BMG, and the soundtrack to the German-Canadian sci-fi *Lexx: The Series* (Marty Simon), to be released on Colosseum. *Write Cinesoundz, Lindwurmstr 147, 80337 Muenchen, Germany; fax: +49-89-767-00-399; www.cinesoundz.de.*

Citadel Due March: *Meetings with Remarkable Men* (Laurence Rosenthal).

Still forthcoming is a television CD: *Wichita Town Suite* #2 (Hans Salter, not duplicating music from earlier album) coupled with *Music from Kraft*

Television Theatre (Wladimir Selinsky, original scores from '50s broadcasts, originally on RKO/Unique LP).

Compass III 8MM (Mychael Danna) should be out. Planned but unscheduled is an expanded score-only CD to *Tomorrow Never Dies* (David Arnold).

CPO This German classical label has recorded Erich Wolfgang Korngold's complete adapted score (his first film assignment) for the 1935 Warner Bros. film of *A Midsummer Night's Dream*. This is mostly Mendelssohn, but with significant transitional material by Korngold. The release date is unscheduled.

Decca Due in April in England only is a CD of John Barry's (largely unused) score to *Playing by Heart*, representing the music as Barry intended it for the picture. However, it will be marketed not as a soundtrack, but as a jazz album.

DRG The floodgates of Italian film music being released in the U.S. are opening again.

Due May: *Ennio Morricone: Cosa Nostra Films* (compilation from EMI/Beat catalogs), *Ennio Morricone: Thriller Collection* (2CD set, EMI/Beat), *Spaghetti Westerns, Vol. 3* (2CD set, EMI), *The Taming of the Shrew* (Nino



Film Score Monthly

Now available in
FSM's Silver Age Classics series is the first release of the original soundtrack to Jerry Goldsmith's *Patton* (1970)—existing albums are re-recordings—coupled with Frank DeVol's little-known adventure score, *The Flight of the Phoenix* (1965). See back cover for complete information.

Coming next month is the inaugural CD in **FSM's Golden Age Classics series, a limited edition of a classic Franz Waxman score. Composers for future SAC and GAC CDs include John Barry, Elmer Bernstein, Alfred Newman and Jerry Goldsmith. Send us your suggestions; contact info, pg. 2.**

FSM

Rota).

June: *Ennio Morricone: Main Titles, Vol. 2* (2CD set, EMI/Beat), *Ennio Morricone with Love, Vol. 2* (EMI/Beat), *Spaghetti Westerns, Vol. 4* (2CD set, Beat), *Luis Bacalov: II Postino and Other Themes*.

Fifth Continent Due later this year is a DTS 5.1 CD of *The Best Years of Our Lives* (Hugo Friedhofer), playable only on DTS equipment.

GNP/Crescendo Due early spring is *Seven Days* (Scott Gilman), UPN TV series. There is no further information on a CD of Russell Garcia's *Fantastica* space music concept album (not a soundtrack) from the 1950s.

Hammer Due April is *Hammer Comedy Film Music Collection*, with themes from *On the Buses*, *Holiday on the Buses*, *Mutiny on the Buses*, *Man About the House*, *George and Mildred*, *Nearest and Dearest*, *Love Thy Neighbor*, *Rising Damp*, *That's Your Funeral*, *I Only Asked* and *Further Up the Creek*.

Due September is *Hammer Film Music Collection Volume 2*, with themes from *Dracula A.D. 1972*, *The Lost Continent*, *Frankenstein and the Monster from Hell*, *Slave Girls*, *To the Devil a Daughter*, *Crescendo*, *Fear in the Night*, *Satanic Rites of Dracula*, *Demons of the Mind*, *Rasputin the Mad Monk*, *Plague of the Zombies*, *One Million Years B.C.*, *Dracula Has Risen from the Grave*, *The Abominable Snowman*, *Curse of the Werewolf*, *Frankenstein Created Woman*, *Straight on Till Morning*, *The Old Dark House*, *The Mummy's Shroud*, *The Witches*, *Vengeance of She*, *Quatermass II*, *Pirates of Blood River*, and *Journey to the Unknown*.

Hammer's CDs are available in the U.S. exclusively from Scarlet Street magazine, PO Box 604, Glen Rock NJ 07452; ph: 201-445-0034; see www.hammerfilms.com and www.scarletstreet.com

Hip-O Due March 9: *The Best of Shaft* (Isaac Hayes, various; music from all three *Shaft* films).

Forthcoming are more "Reel" composer compilations, featuring previously released tracks and some rarities from vinyl; titles and dates to be announced.

Hollywood Forthcoming are song compilations: March 2: *The Other Sister*; *SLC Punk*. March 30: *The P.J.'s* (Eddie Murphy claymation comedy). April 6: *Ten Things I Hate About You*. April 27: *The Virgin Suicides*. June 15: *Summer of Sam*.

Intrada Due May is the "Excalibur" series recording of *Jason and the Argonauts* (Bernard Herrmann, 1963), with Bruce Broughton conducting the Sinfonia of London. Also coming this spring is *Durango* (Mark McKenzie).

Due summer is *Heart of Darkness* (Bruce Broughton), orchestral soundtrack for computer game.

Intrada's next composer promo is *Terror in the Aisles* (1983) for John Beal.

Write for a free catalog of soundtrack

CDs from Intrada, 1488 Vallejo St, San Francisco CA 94109; ph: 415-776-1333; www.intrada.com.

Koch Due April is an Erich Wolfgang Korngold film music album (*Juarez*, *The Sea Wolf*, *The Sea Hawk*, *Elizabeth and Essex*), recorded in New Zealand.

Forthcoming are a Franz Waxman chamber music CD (St. Clair Trio), including many film pieces; a Rózsa solo piano album; a Korngold CD featuring the composer's complete music for piano; and a Korngold songs CD.

Marco Polo John Morgan and William Stromberg's next recording projects are a Roy Webb CD featuring music for Val Lewton films (*The Cat People*, *I Walked with a Zombie*, *Bedlam*, *The Seventh Victim*, *The Body Snatcher*); and a more complete recording of *Ghost of Frankenstein* (Hans J. Salter), filled out with cues from *Man-Made Monster* and *Black Friday*, and all of the original music composed for *Sherlock Holmes* and

the Voice of Terror (Frank Skinner).

Due 1999: *Devotion* (Erich Wolfgang Korngold), *Mr. Skeffington* (Franz Waxman), *They Died with Their Boots On* (Max Steiner) and *The Egyptian* (Bernard Herrmann and Alfred Newman, 71 minutes, with choir).

Forthcoming from Swiss producer/conductor Adriano in 1999: Georges Auric: *Suites for Films by Jean Cocteau* (*Orphée*, *Les parents terribles*, *Thomas l'imposteur*, *Ruy Blas*) and Auric: *Suites from Lola Montez*, *Notre-Dame de Paris*, *Farandole*. And in the year 2000: Auric: *Suites from Riffifi*, *La Symphonie Pastorale*, *Le Salaire de la Peur*; and Dmitri Shostakovich: *The Fall of Berlin* (complete original version), with suite from *The Memorable Year 1917*.

Mercury Coming in April is *3 Seasons* (Richard Horowitz, Sundance-acclaimed independent film).

Milan March 23: *The Out of Towners* (Marc Shaiman). April 13: *Molly* (Trevor Jones).

Pacific Time Entertainment Due March 9 are the first two composer compilations from this new label. *Music for the Cinema*, Vol. 1 will feature suites and themes by Nicola Piovani for *Palombella Rossa* (1989), *Il Sole Anche di Notte* (1990), *Il Camorrista* (1986), *Speriamo Che Sia Femmina* (1986), *I Cammelli* (1988), *O're* (1989), *In Nome del Popolo Sovrano* (1990), *Domani Accadra* (1988) and *Caro Diario* (1994). *Music for the Cinema*, Vol. 2 will have music by Pino Donaggio for Italian productions *Il Carniere* (1997), *Un Eroe Borghese* (1994), *Giovanne Falcone* (1993), *La Monaca di Monza* (1987), *Un Delitto Poco Comune* (1994) and *Squillo* (1996).

Due April is *Tu Ridi* (Nicola Piovani), score to new Miramax film.

Pendulum Due at the end of March is a limited edition CD (2,500 copies) of *Destination Moon* (Leith Stevens, 1950).

PolyGram Due at the times of their films are *Loss of Sexual Innocence* (Mike Figgis) and *A Midsummer Night's Dream* (Simon Boswell plus opera).

Forthcoming from PolyGram in England is a 2CD set of the three Miklós Rózsa albums from the 1970s, *Miklós Rózsa Conducts His Great Film Music*.

Razor & Tie Due April 27: *Reds* (various).

Restless The U.S. edition of the expanded *Once Upon a Time in America* (1984) CD is still unscheduled, but will be released. The disc features the existing album of Ennio Morricone's masterpiece plus unreleased cues and demo tracks.

Rhino Due May 4 is a 2CD set *The Lion's Roar: Classic M-G-M Film Scores 1935-1965* (37 films total, see Vol. 3, No. 10 for list of

NOW PLAYING

Films and CDs currently in release



8mm	Mychael Danna	Compass III
<i>Affliction</i>	Michael Brook	Citadel
<i>Analyze This</i>	Howard Shore	
<i>Blast from the Past</i>	Steve Dorff	Capitol*
<i>Central Station</i>	Jaques Morelbaum, Antonio Pinto	Milan
<i>Elizabeth</i>	David Hirschfelder	London
<i>Hilary and Jackie</i>	Barrington Phelong	Sony Classical
<i>Jawbreaker</i>	Stephen Endelman	London**
<i>The Last Days</i>	Hans Zimmer	
<i>Life Is Beautiful</i>	Nicola Piovani	Virgin
<i>Little Voice</i>	John Altman	Capitol
<i>Message in a Bottle</i>	Gabriel Yared	143/Atlantic**
<i>My Name Is Joe</i>	George Fenton	Debonair
<i>October Sky</i>	Mark Isham	Sony Classical
<i>Office Space</i>	John Frizzell	Interscope**
<i>Patch Adams</i>	Marc Shaiman	Universal**
<i>Payback</i>	Chris Boardman	Varèse Sarabande**
<i>Rushmore</i>	Mark Mothersbaugh	London**
<i>Saving Private Ryan</i>	John Williams	DreamWorks
<i>Shakespeare in Love</i>	Stephen Warbeck	Sony Classical
<i>She's All That</i>	Stewart Copeland	
<i>A Simple Plan</i>	Danny Elfman	Compass III**
<i>Still Crazy</i>	Various	London*
<i>Tango</i>	Lalo Schifrin	Deutsche Grammophon
<i>The Thin Red Line</i>	Hans Zimmer	RCA Victor
<i>Varsity Blues</i>	Mark Isham	Hollywood*
<i>Waking Ned Devine</i>	Shaun Davey	London

*song compilation **combination songs and score

FILM MUSIC CONCERTS

premieres). July 6: *Miklós Rózsa at M-G-M*, a 2CD set featuring extended suites from *Madame Bovary* (1949, 17:28), *Ivanhoe* (1952, 20:03), *Knights of the Round Table* (1952, 11:58), *Beau Brummel* (1954), *Valley of the Kings* (1954, 13:24), *Moonfleet* (1955), *Green Fire* (1954), *The King's Thief* (1955), *Tribute to a Bad Man* (1956), *Diane* (1955), *Lust for Life* (1956), *The World, the Flesh and the Devil* (1959) and *King of Kings* (1961).

Due in August is a 2CD set of *Superman: The Movie* (John Williams, 1978). This will feature everything heard in the movie (over an hour of previously unreleased music) plus rare alternates and unused cues; produced by Nick Redman and Michael Matessino.

See www.rhino.com.

Rykodisc Upcoming in The Deluxe MGM Soundtrack Series of United Artists Films:

April 27: *The Battle of Britain* (Ron Goodwin/Sir William Walton) and *A Bridge Too Far* (John Addison).

May 18: untitled movie jazz compilation.

June 8: *The Missouri Breaks* (John Williams) and *Heaven's Gate* (David Mansfield). *Heaven's Gate* will include previously unreleased music.

Look for a two-minute trailer advertising Rykodisc's catalog on upcoming MGM Home Entertainment videos, starting with the rental of *Ronin*. It features music and video clips from *Alice's Restaurant*, *The Living Daylights*, *The Magnificent Seven*, *Some Like It Hot* and others along with narration and a scroll of CD titles.

See www.rykodisc.com.

Screen Archives Entertainment Forthcoming for early spring is *Distant Drums*, a 2CD set of four Max Steiner scores for United States Pictures films mastered from acetates located at Brigham Young University.

(continued on next page)

Soundtracks played live around the world



ZBIGNIEW PREISNER

Zbigniew Preisner will conduct the BBC Concert Orchestra in a program of his work at London's Royal Festival Hall on March 19. It will feature the premiere performance of his "Requiem for My Friend" (Elzbieta Towarnicka, vocalist) as well as his music for Kieslowski's films. Call 0171-960-4242, email boxoffice@rfh.org.uk or see www.sbc.org.uk.

JOHN BARRY

John Barry will appear in concert in England on April 21 at Birmingham Symphony Hall (tickets: 0121-212-3333) and on April 24 at Royal Albert Hall, London. There may also be an additional matinee performance.

UCLA

The UCLA Wind Ensemble will present a concert on March 10, co-sponsored by the Society of Composers and Lyricists, of works by film composers. On the program are *The Wind and the Lion* (Jerry Goldsmith), *Rhythms of Life* (Jay Chattaway, National Geographic piece), *Laura* (David Raksin), and concert pieces by Patrick Williams (Concerto for Jazz Band and Wind Ensemble), Bruce Broughton (Tuba Concerto), Malcolm Arnold (Scottish Dances) and Ardell Hake (Portrait for Wind Ensemble). Dr. Thomas Lee will conduct at UCLA's Schoenberg Hall, with some of the composers

conducting their own pieces.

JOHN WILLIAMS

The Boston Symphony Orchestra will premiere a new concert work by John Williams on April 22, 23, 24 and 27, under the direction of Seiji Ozawa. The program will also include Richard Strauss's *Death and Transfiguration* and Bela Bartok's *Concerto for Orchestra*. There is an open rehearsal; see www.bso.org.

LALO SCHIFRIN

Upcoming concert appearances for Lalo Schifrin are a Jazz Meets the Symphony performance in Nurnburg, Germany, April 25; "A Tribute to Duke Ellington" at UCLA's Royce Hall in Los Angeles, April 30; a premiere of a new Schifrin commission at the Violoncelles Festival in Beauvais, France, May 3-12; the premiere of Schifrin's Latin Jazz Suite with the WDR Jazz Band featuring Jon Faddis and David Sanchez in Cologne, Germany, June 18 and 19; and a film music concert in Jerusalem, Israel on June 28. See www.schifrin.com for more appearances and late updates.

RANDY NEWMAN

Join Randy Newman for a night of his songs and film music at the Landmark Theatre in Richmond, Virginia on April 10, with the Richmond Symphony Orchestra. Randy Newman is hilarious and an opportunity to see him in per-

son should not be missed.

Call 804-788-1212 or see www.richmondsymphony.com.

JAMES HORNER

James Horner will conduct concerts of his *Titanic* music at London's Royal Albert Hall on May 19 and 20. Call 0181-236-3000 or fax 0181-236-3001.

LAWRENCE NASH GROUPÉ

Lawrence Nash Groupé's "Fantasy for Orchestra" will be premiered by the San Diego Symphony (who commissioned the piece) on May 21, 22 and 23. Also on the program are works by Leonard Bernstein and Stravinsky. Call 619-235-0804.

HOLLYWOOD BOWL

The Bowl's summer season features film music aplenty:

July 13 Prokofiev's Violin Concerto and *Ivan the Terrible* (with film). July 16, 17 Michel Legrand is guest artist with John Mauceri and the Hollywood Bowl Orchestra in a celebration of France: "Bastille Day at the Bowl" (with fireworks).

July 23, 24 John Williams conducts the Los Angeles Philharmonic in a film music concert.

August 6, 7 Jerry Goldsmith conducts the Los Angeles Philharmonic in a film music concert—his first in Hollywood, including a world premiere commissioned for his 70th birthday. August 8 "Bugs Bunny on Broadway II" with George Daugherty conducting Warner Bros. cartoons live to film. August 26, 27 "Movie Night" with John Mauceri and the Hollywood Bowl Orchestra. September 7 Filmharmonic screening/performance of *1001 Nights* (David Newman). September 15 Tribute to Henry Mancini with Johnny Mandel and Quincy Jones (and the Clayton-Hamilton Jazz Orchestra). The following are concerts featuring film music pieces as part of their programs. Thanks go to John Waxman of Themes & Variations (<http://trv.net>) for this list; he provides scores and parts to the orchestras. Don't be a fool! Due to the lead time of

this magazine, it is possible some of this information is too late to do any good. Always confirm the concert with the orchestra's box office; call local information or look on the Internet.

Alabama March 19, Alabama s.o., Birmingham; *Psycho* (Herrmann).

California March 6, 7 & 9, Los Angeles Jewish Sym.; *Ten Commandments* (Bernstein), *Exodus* (Gold), *Ruth* (Waxman).

Florida April 3, 7, 9, Florida Phil., Fort Lauderdale; *Carmen Fantasy* (Waxman).

April 22, 23, Southwest Florida s.o., Fort Myers; *The Natural* (R. Newman).

April 25, Agnes Scott College, Decatur; *Fahrenheit 451* (Herrmann).

Georgia March 26, Macon Phil.; *Around the World in 80 Days* (Young), *The Rocketeer* (Horner), *The Boy Who Could Fly* (Broughton), *Star Trek: Deep Space Nine* (McCarthy).

Iowa March 7, Fort Dodge Orch.; *The Natural* (Newman). **Michigan** March 6, Midland s.o.; *7th Voyage of Sinbad* (Herrmann), *Of Human Bondage* (Korngold).

May 13, 14, 15, 16, Detroit s.o.; Erich Kunzel cond. "Tribute to Henry Mancini" concert.

Ohio March 7, Lima s.o.; *Star Trek: First Contact* (Goldsmith).

Texas March 13, Abilene Phil.; *The Magnificent Seven* (Bernstein), *Dances with Wolves* (Barry).

March 14, Austin Chamber Orch.; *Young at Heart* (Waxman), *Wuthering Heights* (A. Newman, arr. Maria Newman).

March 18, Abilene s.o.; *The Magnificent Seven* (Bernstein).

March 18, 19, 21, Houston s.o.; *Vertigo* (Herrmann).

March 24-28, 30, Fort Worth s.o.; *Lawrence of Arabia* (Jarre).

April 4, Dallas s.o., Lee Park; *Blazing Saddles* (Morris).

April 17, Corpus Christi s.o.; *Somewhere in Time* (Barry), *An Affair to Remember* (Friedhofer/Warren), *Carmen Fantasy* (Waxman).

(continued on page 10)

RECORD LABEL ROUND-UP

(continued)

Contained are *Distant Drums* (1951), *Cloak and Dagger* (1946, main and end titles), *South of St. Louis* (1949) and *My Girl Tisa* (1948, 13 minutes); 24-page booklet. Coming after this will be a CD of Steiner's score for *Pursued* (1947, noir western). *Order from Screen Archives Entertainment at PO Box 5636, Washington DC 20016-1236; ph: 202-364-4333; fax: 202-364-4343; http://www.screenarchives.com.*

ScreenTrax Coming on this Italian label are *The Revengers* (Pino Calvi, violent 1972 western), and a CD with *Storie di vita e malavita* and *San Babila ore 20* (Ennio Morricone).

Silva Screen Due in March in England are *Rambo II* (Jerry Goldsmith, 1985, expanded original soundtrack) and *Zulu: The Film Scores of John Barry* (Nic Raine cond. City of Prague Philharmonic and Crouch End Festival Men's Chorus), the latter a 2CD set featuring the complete *Zulu* score plus suites and themes from *The Tamarind Seed*, *Love Among the Ruins*, *My Sister's Keeper*, *Mr. Moses*, *The Cotton Club*, *The Deep*, *The Specialist*, *King Rat*, *The Last Valley*, *Mercury Rising*, *King Kong*, *Hammett*, *Frances* and *Dances with Wolves* (film version of "The Buffalo Hunt").

Due in March in the U.S. are *Classic British Film Music* and *Citizen Kane: Film Music of Bernard Herrmann*, both newly recorded compilations (already available overseas). There will be a U.S. release of the Barry album later this year.

Sonic Images Due March 9: *Mister Music* (Spencer Proffer plus songs, Showtime movie), *Wing Commander* (David Arnold and Kevin Kiner).

March 16: *The Snow Files*, a 2CD set compilation of Mark Snow music mostly from movies of the week, but including some *X-Files* selections.

April 20: *Christopher Franke:*

New Music for Films 2.

Sony Coming on Sony Classical: March 2: *Jazz in Film*, a Terence Blanchard jazz album of film themes by various composers. March 16: *The King and I* (Warner Bros. animated, Rodgers & Hammerstein). April 13: *Last Night* (Alexina Louie and Alex Pauk). May 18: *The Red Violin* (John Corigliano; Joshua Bell, violin). June 15: *Cinema Serenade 2*, a new recording conducted by John Williams (Itzhak Perlman, soloist) of Golden Age film themes, many newly arranged by Williams.

Due in May is a 26CD box set to celebrate the end of the millennium, featuring all kinds of music from the Sony-label catalogs. Didier Deutsch is assembling two soundtrack discs to be included in the box; the volumes will later be released separately.

Super Tracks Upcoming promos from Super Collector are *Big Trouble in Little China* (Alan Howarth) and *Fantasy Island* (John Ottman)—both imminent—and *The Incredible Hulk* (TV, Joe Harnell), ready later in the year. These will have limited availability to collectors. *See www.supercollector.com.*

TVT Due April 20: *Buffy: The Vampire Slayer* TV soundtrack.

Varèse Sarabande March 9:

You've Got Mail (George Fenton score album, with two songs by Harry Nilsson), *The Corruptor* (Carter Burwell), *Jawbreaker* (Stephen Endelman score album); and *The Towering Inferno: Great Disaster Classics* (Joel McNeely cond. Royal Scottish National Orchestra), featuring 19 min. from Williams's *Towering Inferno* score and themes from other disaster films.

March 23: *Regeneration* (Mychael Danna).

Stu Phillips has conducted the Royal Scottish National Orchestra in a new recording of *Battlestar Galactica* (1978), to be released in April or May. Also

coming in Robert Townson's Film Classics series: 1) *Citizen Kane* (Bernard Herrmann, cond. McNeely). 2) *Amazing Stories* (cond. McNeely and John Debney), featuring main and end themes by John Williams, the Spielberg-directed episode score "The Mission" (Williams), and "Dorothy and Ben" (Georges Delerue). 3) *Color, Rhythm and Magic: Classic Disney Instrumentals* (light jazz versions of various Disney songs, arranged by Earl Rose). 4) *Back to the Future Trilogy* (Alan Silvestri, cond. Debney).

Due March 9 from producer Bruce Kimmel is a '90s TV themes album (Grant Geissman and His Band). Due in mid-April is *Superman: The Ultimate Collection*, a new recording (cond. Randy Miller) featuring themes from the *Superman* feature films (John Williams), '50s TV show, Columbia serial, Broadway musical, and Paramount cartoon.

Forthcoming in the Fox Classics series are two 2CD sets: *The Song of Bernadette* (Alfred Newman, 1943) followed by *Bernard Herrmann at 20th Century Fox* (almost entirely unreleased music).

A fifth Franz Waxman: *Legends of Hollywood* CD will be recorded in early 1999 for future release (cond. Richard Mills).

Virgin Due March 9: *Cruel Intentions* (various), *Stigmata* (Billy Corgan, Elia Cmiral).

Forthcoming is a score album to the 1998 *Psycho* remake, featuring Danny Elfman and Steve Bartek's newly recorded adaptation of Bernard Herrmann's classic music.

Walt Disney Due May is *Tarzan* (Mark Mancina, songs).

If you're looking for CDs from many of the obscure and/or overseas labels mentioned in *FSM*, you'll have to go through the specialty dealers. Try *Screen Archives* (202-364-4333), *Intrada* (415-776-1333), *STAR* (717-656-0121), *Footlight Records* (212-533-1572) and *Super Collector* (714-636-8700) in this country. *FSM*

Upcoming Film Assignments

Who's working on what for whom

Danny Elfman's music for *Forbidden Zone* (1980) has been used as the theme for the new UPN animated series, *Dilbert*; since the producers heard it and wanted it used for their show. Steve Bartek produced and arranged the new recording, re-christened "The Dilbert Zone." Elfman contributed an original theme for *My Favorite Martian*, otherwise scored by John Debney.

There are no longer plans to have any original transitional music in *Fantasia 2000*, which Bruce Broughton had been signed to do.

We previously listed *A Taste of Sunshine* for both Maurice Jarre and Hans Zimmer. The correct composer is Maurice Jarre. One of these days, we'll put the same gag movie title scattered through a dozen different composers' listings. It will be hilarious!

A

Mark Adler *The Apartment Complex*.
Eric Allaman *Breakfast with Einstein, True Heart, Our Friend Martin*.

Ryeland Allison *Saturn*.
John Altman *Legionnaire* (Jean-Claude Van Damme), *Town and Country* (Warren Beatty, Diane Keaton, d. Peter Chelsom).

Craig Armstrong *Best Laid Plans*.

B

B.T. Go.
Luis Bacalov *The Love Letters*.

Angelo Badalamenti *A Story of a Bad Boy* (composed with Chris Hajian), *Arlington Road*.

Lesley Barber *History of Luminous Motion* (Good Machine), *Mansfield Park* (Miramax).

Nathan Barr *Hair Shirt* (Neve Campbell).

Tyler Bates *Denial*.

Christophe Beck *Thick as Thieves* (Alec Baldwin), *Coming Soon* (Mia Farrow), *Guinevere* (Miramax, Gina Gershon).

Marco Beltrami *The Florentine, Deep Water* (d. Ole Bornedal).

David Benoit *Perfect Game* (Edward Asner).
Elmer Bernstein *The Wild Wild West* (Will Smith, d. Barry Sonnenfeld).

Peter Bernstein *Susan's Plan*.
Edward Bilous *Minor Details, Mixing Mia, Naked Man*.

Wendy Blackstone *Life Beyond Earth* (PBS documentary).

Chris Boardman *Bruno* (d. Shirley MacLaine).

Simon Boswell *Dad Savage, Alien Love Triangle, Warzone* (d. Tim Roth), *A Midsummer Night's Dream, The Debtors* (Michael Caine, Randy Quaid).

Christopher Brady *Castle in the Sky* (Disney animated), *Hal's Birthday*.

Michael Brook *Getting to Know You*.
Bruce Broughton *Jeremiah* (cable biblical epic,

theme by Morricone).

Carter Burwell *Mystery Alaska* (Disney), *The Corruptor* (Chow Yun Fat, Mark Wahlberg), *General's Daughter* (John Travolta, d. Simon West), *Being John Malkovich* (d. Spike Jonze).

C

Wendy Carlos *Woundings*.

Teddy Castellucci *Big Daddy* (Adam Sandler).

Stanley Clarke *Marciano*.

Alf Clausen *Gabriella*.

George S. Clinton *Austin Powers 2: The Spy Who Shagged Me*.

Elia Cmiral *Stigmata*.

Serge Colbert *Red Tide* (Casper Van Dien).

Bill Conti *Inferno* (Jean-Claude Van Damme).

Stewart Copeland *Made Men* (indie).

Billy Corgan *Stigmata* (demonic possession, with Elia Cmiral).

John Corigliano *The Red Violin* (Samuel L. Jackson).

Burkhard Dallwitz *Supernova* (d. Walter Hill, sci-fi, MGM).

D

Mychael Danna *Ride with the Devil* (Ang Lee, Civil War film, Jewel), *The Confession* (Alec Baldwin, courtroom drama), *Felicia's Journey* (d. Atom Egoyan).

Mason Daring *50 Violins* (Wes Craven).

Don Davis *Matrix* (d. The Wachowski Bros.).

Loran Alan Davis *The Last Prediction* (indie), *Retribution* (d. Richard Van Vleet).

John Debney *Dick, Elmo in Grouchland, Inspector Gadget, Lost and Found* (comedy).

Joe Delia *Time Served*.

Alexandre Desplat *Restons Groupes*.

Pino Donaggio *Up in the Villa* (Kristin Scott Thomas).

Patrick Doyle *East and West* (d. Regis Wargnier).

Anne Dudley *Pushing Tin* (d. Mike Newell).

The Dust Bros. *Fight Club* (d. David Fincher).

E

Randy Edelman *Ed TV* (d. Ron Howard).

Danny Elfman *Instinct* (Anthony Hopkins), *Hoof Beat* (Black Stallion-type movie), *Legend of Sleepy Hollow* (d. Tim Burton), *Anywhere but Here* (d. Wayne Wang).

Evan Evans *Table for One* (Rebecca De Mornay).

F

Shayne Fair & Larry Herbstritt *Tequila Bodyshot*.

George Fenton *Ghostbusters III, Bedazzled*.

Frank Fitzpatrick *Lani Loa* (Zoetrope).

Stephen Flaherty *Bartok the Magnificent* (Anastasia video sequel).

Robert Folk *Inconvenienced*.

David Michael Frank *To Serve and Protect*.

John Frizzell *The White River Kid* (Antonio Banderas).

G

Michael Gibbs *Gregory's Girl 2*.

Richard Gibbs *Book of Stars, Muppets in Space*.

Elliot Goldenthal *Titus* (Shakespeare, d. Julie Taymor).

Jerry Goldsmith *The 13th Warrior, The Mummy, The Hollow Man* (d. Paul Verhoeven), *The Haunting of Hill House* (d. Jan De Bont).

Joel Goldsmith *Reasonable Doubt* (d. Randall Kleiser, Melanie Griffith), *Shiloh 2*.

Mark Governor *Blindness* (d. Anna Chi).

Paul Grabowsky *Noah's Ark* (Jon Voight),

miniseries).

Stephen Graziano *Herman, U.S.A.*

Harry Gregson-Williams *Earl Watt* (Pate Bros.).

Rupert Gregson-Williams *Virtual Sexuality*.

Andrew Gross *Be the Man* (MGM, Super Dave movie).

Larry Groupé *Sleeping with the Lion, Deterrence* (Timothy Hutton, d. Rod Lurie).

Dave Grusin *Random Hearts* (Harrison Ford, Kristin Scott Thomas, d. Sydney Pollack).

H

Richard Hartley *All the Little Animals* (U.K. indie), *Peter's Meteor, Rogue Trader, Mad About Mambo*.

Richard Harvey *Captain Jack* (Bob Hoskins).

Chris Hajian *Lowlife* (d. Mario Van Peebles), *Story of a Bad Boy*.

Todd Hayen *The Crown, The Last Flight*.

John Hills *Abilene*.

Lee Holdridge *Family Plan* (Leslie Nielsen), *No Other Country*.

James Newton Howard *Snow Falling on Cedars* (d. Scott Hicks), *Mumford* (d. Lawrence Kasdan).

Richard Horowitz *Three Seasons* (Harvey Keitel).

Steven Hufsteter *Mascara* (indie).

Søren Hyldgaard *The One and Only* (romantic comedy).

I, J

Mark Isham *Where the Money Is, Imposter* (Miramax, d. Gary Fleder).

Alaric Jans *The Winslow Boy* (David Mamet).

Maurice Jarre *A Taste of Sunshine* (Ralph Fiennes).

Adrian Johnston *The Debt Collector, The Darkest Light, The Last Yellow, Old New Ball Blue, Snarl Up*.

Trevor Jones *Frederic Wilde* (d. Richard Loncraine), *Titanic Town* (d. Roger Michel),

The Hot Sheet New Assignments Just In

Mark Adler *Sterling Chase*.

David Arnold *The World Is Not Enough* (new James Bond movie).

Burt Bacharach *Isn't She Great?*

Elmer Bernstein *Angel Face: The Story of Dorothy Dandridge* (d. Martha Coolidge, HBO), *Bringing Out the Dead* (d. Martin Scorsese), *Chinese Coffee* (d. Al Pacino, replacing Howard Shore).

John Brion *Magnolia* (d. Paul Thomas Anderson).

George S. Clinton *Astronaut's Wife* (Johnny Depp, Charlize Theron).

Stewart Copeland *Simpatico* (Jeff Bridges, Nick Nolte).

Mason Daring *A Walk on the Moon*.

John Du Prez *Labor Pains*.

Evan Evans *Tripfall* (Eric Roberts, John Ritter).

Christopher Farrell *Foreign Correspondence* (Wil Wheaton).

George Fenton *Anna and the King* (Jodie Foster, Fox).

Andrew Gross *Unglued* (Linda Hamilton, quirky indie film).

Larry Groupé *Kimberly* (Molly Ringwald, d. Frederick Golchan), *Four Second Delay*.

David Hughes & John Murphy *Lock, Stock and Two Smoking Barrels, The Bachelor* (romantic comedy, Chris O'Donnell, Renee Zellweger).

Michael Kamen *Iron Giant* (Warner Bros.).

Laura Karpman *Dash and Lilly* (d. Kathy Bates).

Richard Marvin *U-571* (Matthew McConaughey, d. Jonathan Mostow, Universal).

Andrea Morricone *Liberty Heights*.

Tom Morse *The Big Brass Ring*.

Mark Mothersbaugh *Drop Dead Gorgeous* (Kirsten Dunst, Denise Richards, New Line).

Lennie Niehaus *True Crime* (Clint Eastwood).

John Ottman *Gossip*.

Graeme Revell *Untitled Michael Mann Film* (Al Pacino).

David Reynolds *Love Happens*.

Stan Ridgway *Desperate but Not Serious* (d. Bill Fishman).

William Ross *Life* (Eddie Murphy, Martin Lawrence).

Howard Shore *Analyze This*.

Alan Silvestri *Stuart Little* (animated/live-action combination).

Mark Thomas *The Big Tease*.

Michael Wandmacher *Chan's Twin Dragons* (Dimension), *Operation Condor 2*.

Christopher Young *Killing Mrs. Tingle, In Too Deep* (Miramax).

Hans Zimmer *The Road to El Dorado* (DreamWorks, animated).

UPCOMING FILM ASSIGNMENTS

K
 Rescue Me (Elizabeth Shue), *Notting Hill* (Hugh Grant), *Animal Farm* (d. John Stephenson).

L
 Jan A.P. Kaczmarek *Aimee and the Jaguar* (Germany, d. Max Faerberboeck), *Lost Souls*.

Brian Keane *New York* (Ric Burns, epic documentary), *The Babe Ruth Story* (HBO).

Rolfe Kent *Election*, *Don't Go Breaking My Heart* (Anthony Edwards), *Oxygen*.

William Kidd *The King and I* (Morgan Creek, animated).

Kevin Kiner *Wing Commander* (sci-fi, themes by David Arnold).

M
 Brian Langsbard *First of May* (indie), *Frozen* (Trimark).

Russ Landau *One Hell of a Guy, Nowhere Lane*.

Chris Lennertz *Lured Innocence* (Dennis Hopper, Talia Shire), *Pride of the Amazon* (animated musical).

Michael A. Levine *The End of the Road* (d. Keith Thomson), *The Lady with the Torch* (Glenn Close, d. David Heeley).

Christopher Libertino *Spin the Bottle* (d. Andrew Michael Pascal).

Daniel Licht *Splendor* (d. Gregg Araki), *Execution of Justice* (Showtime).

Frank London *On the Run, Sancta Mortale, The First Seven Years*.

N, O
 Mader *Too Tired to Die, Row Your Boat, Claudine's Return, Morgan's Ferry* (Kelly McGillis).

Mark Mancina *Tarzan: The Animated Movie* (Disney, songs by Phil Collins).

Humie Mann *Good Night, Joseph Parker* (Paul Sorvino), *A Thing of Beauty*.

David Mansfield *The Gospel of Wonders* (Mexico, d. Arturo Ripstein), *Tumbleweeds* (independent).

Mark Mothersbaugh *Dairy Queens* (New Line).

Anthony Marinelli *God Said Ha!* (Julia Sweeney), *Physical Graffiti, The Runner*.

Jeff Marsh *Burning Down the House, Wind River* (Karen Allen).

Phil Marshall *Rupert's Land, Gotta Dance, Kiss Toledo Goodbye*.

Brice Martin *Indian Ways* (d. Tom Hobbs), *Chaos* (d. Chris Johnston).

Cliff Martinez *Wicked* (d. Michael Steinberg), *The Limey* (d. Steven Soberbergh, Terence

Stamp, Peter Fonda).

Dennis McCarthy *Letters from a Killer* (d. David Carson).

John McCarthy *Boy Meets Girl*.

Mark McKenzie *Durango* (Hallmark Hall of Fame).

Gigi Meroni *The Good Life* (Stallone, Hopper), *The Others, The Last Big Attractions*.

Cynthia Millar *Brown's Requiem*.

Randy Miller *Ground Control*.

Sheldon Mirowitz *Say You'll Be Mine* (Justine Bateman), *Autumn Heart* (Ally Sheedy), *Outside Providence* (Alec Baldwin).

Charlie Mole *An Ideal Husband* (Minnie Driver).

Fred Mollin *The Fall*.

Ennio Morricone *The Legend of the Pianist on the Ocean* (Giuseppe Tornatore), *The Phantom of the Opera* (Dario Argento).

Tom Morse *Michael Angel*.

Deborah Mollison *Simon Magus* (Samuel Goldwyn).

Jennie Musket *B Monkey*.

P
 Roger Neill *Big Man on Campus*.

Ira Newborn *Pittsburgh* (Universal), *Love Stinks* (PolyGram).

David Newman *Broke Down Palace, Never Been Kissed* (Drew Barrymore), *Bofinger's Big Thing* (d. Frank Oz).

Randy Newman *Toy Story 2*.

Thomas Newman *The Green Mile* (Tom Hanks, d. Frank Darabont).

Michael Nyman *Ravenous* (co-composed with Damon Albarn).

John Ottman *Goodbye Lover, Lake Placid*.

Van Dyke Parks *My Dog Skip, Trade Off*.

Shawn Patterson *The Angry Man*.

Jean-Claude Petit *Messieurs les enfants, Sarabo, Sucré Amer*.

Nicholas Pike *Delivered*.

Robbie Pittelman *A Killing, The Dry Season* (independent).

Michael Richard Plowman *Laser Hawk* (Mark Hamill, Canada), *The Wild McLeans* (western), *Tom Swift* (3D animated, Dana Carvey), *Noroc* (France).

Steve Porcaro *A Murder of Crows* (Cuba Gooding, Jr.).

Rachel Portman *The Other Sister* (Disney), *Untitled 20th Century Fox Irish Project, Cider House Rules*.

John Powell *Endurance* (documentary), *Fresh Horses* (DreamWorks).

Zbigniew Preisner *Dreaming of Joseph Lees*.

R
 Trevor Rabin *Whispers* (Disney), *The Deep Blue Sea* (d. Renny Harlin).

Robert O. Ragland *Lima: Breaking the Silence* (Menahem Golan).

Alan Reeves *To Walk with Lions*.

Graeme Revell *Hairy Bird, Three to Tango, Idle Hands, Pitch Black* (PolyGram).

David Reynolds *Jaybreaker* (Sony), *Warlock* (sequel), *George B.*

Stan Ridgway *Melting Pot* (d. Tom Musca, Cliff Robertson), *Error in Judgment* (d. Scott Levy, Joe Mantegna), *Spent* (d. Gil Cates Jr., Rain Phoenix), *Speedway Junkie* (Darryl Hannah).

David Robbins *The Cradle Will Rock* (d. Tim Robbins).

J. Peter Robinson *Waterproof* (Lightmotion), *Detroit Rock City* (Kiss movie).

S
 Gail Schoen *Déjà Vu* (independent).

John Scott *Shergar, The Long Road Home, Married 2 Malcolm* (U.K. comedy).

Marc Shaiman *The South Park Movie, The Out of Towners, Kingdom of the Sun* (Disney animated), *Story of Us* (d. Rob Reiner).

Theodore Shapiro *Six Ways to Sunday* (Debbie Harry, Isaac Hayes), *The Prince of Central Park* (Kathleen Turner, Harvey Keitel).

Shark *East of A* (d. Ami Goldstein, David Alan Grier), *The Curve* (d. Dan Rosen), *Me & Will* (Patric Dempsey, Seymour Cassel).

James Shearman *The Misadventures of Margaret*.

Edward Shearmur *Cruel Intentions*.

Howard Shore *XistenZe* (d. David Cronenberg), *Chinese Coffee* (d. Al Pacino).

Lawrence Shragge *Frontline* (Showtime).

Rick Silanskas Hoover (Ernest Borgnine).

Marty Simon *Captured*.

Michael Skloff *Cherry Pink* (d. Jason Alexander).

Mike Slamer & Rich McHugh *Shark in a Bottle*.

Michael Small *Elements* (Rob Morrow).

B.C. Smith *The Mod Squad* (MGM).

Neil Smolar *The Silent Cradle, Treasure Island, A Question of Privilege*.

Curt Sobel *Cool Dry Place*.

Darren Solomon *Lesser Prophets* (John

Turturro).

Scott Spock *Free Enterprise* (William Shatner, d. Robert Meyer Burnett).

David A. Stewart *Cookie's Fortune* (d. Robert Altman).

T
 Michael Tavera *Girl, Excellent Cadavers* (HBO), *One Special Delivery* (Penny Marshall), *American Tail IV* (direct to video).

Joel Timothy *Waiting for the Giants*.

Colin Towns *Vig*.

John Trivers, Elizabeth Myers *Norma Jean, Jack and Me*.

Ernest Troost *One Man's Hero* (Tom Berenger), *The Island of Skog* (animated), *Miss Nelson Is Back* (animated), *No Greater Love*.

Brian Tyler *Final Justice, A Night in Grover's Mill, The Forbidden City* (d. Lance Mungia), *Simon Sez* (action).

Chris Tyng *Bumblebee Flies Away*.

Steve Tyrell *Twenty Dates*.

W, Z
 Don Was *American Road* (IMAX).

Mark Watters *Doug's First Movie Ever* (animated).

Wendy & Lisa *Foolish*.

Michael Whalen *Romantic Moritz, Kimberly* (romantic comedy).

Alan Williams *Angels in the Attic, Cocos: Island of the Sharks* (IMAX), *Princess and the Pea* (animated feature, score and songs with lyrics by David Pomeranz).

David Williams *The Day October Died, Wishmaster 2*.

John Williams *Star Wars: Episode One—The Phantom Menace* (d. George Lucas).

Debbie Wiseman *Tom's Midnight Garden*.

Peter Wolf *Widows* (German, animated).

Gabriel Yared *The Talented Mr. Ripley* (Matt Damon, d. Anthony Minghella).

Christopher Young *Judas Priest* (Emma Thompson), *Entrapment* (Sean Connery).

Hans Zimmer *Gladiator* (d. Ridley Scott, Roman movie).

Due to the volume of material, this list only covers feature scores and selected high-profile television and cable projects. Composers, your updates are appreciated: call 323-937-9890, or e-mail Lukas@film-scoremonthly.com

FSM

CONCERTS

(continued from page 8)

Canada March 18, 19, 20, National Arts Center Orch., Ottawa; "Symphonic Night at the Movies" including *Lawrence of Arabia, The Godfather*, and others.

Belgium

May 3, Mons-musiques s.o., Mons; *Psycho* (Herrmann).

England

March 16, London Phil.; *2001: A Space Odyssey* (North).

France

June 24, Orchestra Regionale du Basse, Normandy; *Psycho* (Herrmann).

Germany

April 5, Bayerischer Rundfunk s.o., Munich; *Carmen Fantasy* (Waxman), PBS telecast will be Easter Sunday, Lauren Mazel, cond., with violinist Baishien Kashimoto.

April 28, Freiburger Phil.

Orch., Freiburg; *E.T.* (Williams), *Jurassic Park* (Williams), others.

Japan

April 25, Shivesi s.o.; *Addams Family Values* (Shaiman).

Taiwan April 3, Taiwan Nat. Sym., Tawain Taipei; *Star Trek TV Theme (Courage), Mission: Impossible* (Schifrin).

For a list of silent film music concerts, see www.cinemaweb.com/lcc. FSM

MAIL BAG

READER
RANTS &
FEEDBACK

Good CD Hunting

In looking at forthcoming releases I am amazed to see what "kaka" is being recorded re: old film scores. I won't mention any by name, as I know that one man's poison is another man's meat, but some of the titles are simply jaw dropping! Also, does there have to be a number of recordings of a popular composer's music (no matter how great) à la Korngold, when there are still so many other fine composers' works waiting to get their due? Here I will offer some "for instances":

What about Randy Newman's magnificent score to *Ragtime*? I would certainly settle for a CD release of the old LP, but why not a full-scale re-recording by some European symphony orchestra? (Some of the orchestras that are recording film scores are so obscure as to remind one of the old Rózsa Capitol LP of *The Red House, Spellbound* and *Quo Vadis*? with the good Doctor conducting the Frankenland Symphony Orchestra! But back to the topic.)

Another magnificent film score with, to my knowledge, no new (or, in fact, any) full-scale recording is Michael Siv's glorious *Ballad of a Soldier*. If you are not familiar with the film, toss in the video and get ready for an emotional ride, made even more memorable by Siv's superb music.

What of Tiomkin's *High and the Mighty*, Waxman's full score to *Peyton Place*, Rózsa's complete *Thief of Bagdad*, and Victor Young's wonderful *Golden Earrings*? These and so many other great scores are waiting for new and complete readings on CD while second-rate film music is getting recorded and some of the greats are being recorded again and again.

I certainly don't want to sound elitist, but I do long for the beauty of scores past.

Jeff Laffel
RUBE2424@aol.com

Here's why these vintage scores are not being released on CD: there aren't enough people who want them. Not only have I never heard *Ballad of a Soldier*, but I have never heard of it—and I publish a magazine on the subject. (I looked it up at the Internet Movie DataBase; it's a Russian production from 1959, in which case good luck to anyone trying to release it, just for legal and logistical reasons.)

Nobody can produce a CD for only a dozen people—or even a few hundred. We are scraping nickels and dimes together to do our Silver Age Classics and put out obscure things like a 2CD set of old horror music by Gerald Fried—of which we've sold around 250 in the first month. Considering the money spent restoring the elements, that's around halfway just to recouping costs.

We have a Franz Waxman score scheduled for next issue which people will love, and it also needs to sell at least 500. If it doesn't, we won't do any more of them. Why would we continue to lose money? All of these projects are expensive: they need money for mastering, manufacturing and licenses. We'd love to do many Franz Waxman albums, so we'll start with this one for next issue, and if it does well, we'll do another.

This is no longer hypothetical; we have several titles available and more in production. It may seem like an odd pairing to stick *The Flight of the Phoenix* on a disc with *Patton*, but we did that because, frankly, it's the only way people will buy *The Flight of the Phoenix*. The popularity of *Patton* will benefit the dozen people who love Frank DeVol's *Phoenix* score (not the least of which is FSM's Jeff Bond), and hopefully the Goldsmith fans will be pleasantly surprised by what else they're getting.

So we've put our money where our mouth is—if you want us to rescue your favorite score from oblivion, first of all, tell us what it is (even if it's *Ballad of a Soldier*), and second of all, buy our existing CDs!

The Mark of Fried

I received my copy of your latest Silver Age Classics release, *The Return of Dracula*, yesterday. Wow! I love it! I listened to it all evening and it's great! For me it was a leap of faith because, even though the name Gerald Fried was vaguely familiar (probably because of *Star Trek*), I've never seen any of the four movies fea-

tured on the 2CD set. I'm too young to have seen them at the time of their release but now I'll try to catch them on TV; I'm curious to see the images for which this incredible music was written. The sound, while not spectacular, is good considering the source materials used. The liner notes are very interesting and informative.

In fact, you did such an excellent job with this release (and *Fantastic Voyage*) that I have no choice now but to order your *Poseidon Adventure* CD, which I've been thinking about for some time. So congratulations to everyone involved and thank you so much for introducing me to "the wild, wonderful world of Gerald Fried" as you wrote in the liner notes.

Mathieu Beauregard
New Brunswick, Canada
mbeauregard@lexitech.ca

Wreck of the Enterprise

I am surprised more people have not picked up on some of the oddities and, well, *faults* of the new *Star Trek: The Motion Picture* CD [see pg. 42]. I suppose it is nit-picky to complain about such things, this being one of Goldsmith's finest scores, now available at last in fuller form. And I am overjoyed to have it. Still, some questions nag about its production.

Most—if not all—of the new tracks are different takes than those used in the film. This is obvious particularly in the passages played by the waterphone and blaster beam (whose parts are to an extent improvisatory). I don't have a problem with this overall, though I feel "The Force Field" was better performed in the film version.

What is more distressing, however, is that certain tracks (such as "V'Ger Speaks" and "A Good Start") are pervaded with notice-

able tape hiss (and excessive noise reduction) which indicates a secondary source. Where are the master tapes? Paramount preserved the much older tapes from the *Star Trek* TV series well enough for GNP/Crescendo to release those on disc. What happened to *Star Trek: The Motion Picture*? If they could not be found, I think the album notes could have at least come clean about it (other labels have admitted to this kind of thing). Maybe Sony was hoping no one would notice.

But what is absolutely infuriating is the cue "Inner Workings." In the film, this is brought to a powerful climax as Kirk wipes the grit away from Voyager's name plate and V'Ger's identity is revealed. This a defining moment in the film, where the music makes a bold and dramatic statement. On disc, this cue is *faded out*, just prior to this climax! Why?

It's great to have *Star Trek: The Motion Picture* in a more definitive form, don't get me wrong. It was worth the wait. But this reissue is sort of like a Rolls



Royce with Chevy hubcaps and a broken hood ornament. Driveable certainly, but...

Boudicca Stevenson
Eatonville, Florida

If there's one thing we've learned from producing albums, it's that the age of a project has little bearing on the condition of its elements. Some tapes are lost seemingly overnight. Paramount actually did not preserve the tapes to the original *Star Trek* series; they were thrown in a dumpster and rescued by someone who later gave them to GNP/Crescendo. This is how Crescendo came to be the exclusive label for the *Trek* TV soundtracks, even though they seem to have little interest in doing any more *Classic Trek* CDs.

(continued)

Seeing (Thin) Red

Sorry to see your reviewer give *The Thin Red Line* such poor marks [Vol. 4, No. 2, pg. 39]. He missed it. Malick is not a "filmmaker" with his life as is Spielberg. Malick is obviously a very intelligent, deep-thinking genius. A professor of philosophy at MIT who has *lived* in the European and American cultures for the last 20 years, Malick brings to the screen a phenomenal work of art that does not fall into the "Hollywood movie" category on which most American critics have been raised. *The Thin Red Line* is not a "war movie"; it is a masterful treatise on the major questions we all face in life. The central character is the Buddha, serenely capable of navigating the extremes of existence in this setting, and the resultant effects on his fellow human beings from this interplay has been masterfully done. The subtlety in this film is so rare to find in something dealing with violent insanity

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in a paradise-like setting. This film will be remembered as a true masterpiece from a great artist.

Saving Private Ryan is no comparison. It is a technically superb, schmaltzy "war movie" made by a brilliant technician with little maturity when it comes to dealing with heavy life issues. The more I see Spielberg films the more obvious it becomes that he has gained his sense of reality and maturity not from life but from movies.

Of course, that's just my opinion, I could be wrong. Thanks for the great mag.

W.L. Milo

Austin, Texas

mtm@magictimesmusic.com

To do justice to this argument would take many pages—and admittedly would not be about film music. Suffice it to say that I (who

wrote the review) am in agreement about the differences between *The Thin Red Line* and *Saving Private Ryan* conceptually. I just think a reading of *The Thin Red Line*—the actual movie—and not the intentions behind it will give a more disapproving view of the final product. I also find it impossible to believe that Spielberg is as "dumb" as everybody seems to think. I mean, *Saving Private Ryan* is a great movie; it didn't fall from the sky. If you want to complain about filmmakers who have learned from movies rather than life, pick on the people who made *The Waterboy* or something.

It will be interesting to see which of these two WWII movies stands the test of time.

Psycho Pot Shots

The first time that I read about a "shot-for-shot remake" of *Psycho*, my reaction was, "What a terrible idea!" Maybe the people who stayed away in droves felt the same way. I didn't see it for two reasons, the first of which is because it didn't interest me. I yawn at the idea of a shot-for-shot remake of *any* movie. Secondly, I didn't wish to make a contribution to the possible success of the thing because of the proliferation of shot-for-shot remakes that would ultimately follow, had *Psycho* been a box-office success. (Wow! A shot-for-shot remake of *2001*! And we can have it ready by 2001!)

Certainly everyone is entitled to his opinion, and this topic has brought forth a multitude of those. However, some of your arguments in defense of this novelty [Vol. 4, No. 1, pg. 2] are flawed. While you are correct that great art is always reinterpreted, you err by adding "in this manner." To my knowledge, Van Sant's film represents the first time that anyone has produced a shot-for-shot remake of another movie. The performing arts are always reinterpreted, to be sure, but seldom in an effort to trace over the original and duplicate it. Oh, I know Van Sant added a few touches of his own. So then why has his film been labeled a "shot-for-shot remake"?

Your use of the Bible as a means of kicking over the argument that nobody rewrites literary works is erroneous (and a little too convenient, Lukas!), because the Bible is the exception to nearly every literary rule. As

long as there are millions of people on the planet who read the Bible regularly, there will be a publisher somewhere, insisting that another interpretation is needed. But we're not likely to ever see a "word-for-word rewrite" of *The Fountainhead*, or even another interpretation if it. That would be as ridiculous as an artist endeavoring to prove the merit of producing a "stroke-for-stroke repainting" of Da Vinci's *Mona Lisa*!

Finally, the argument of plagiarism. It's not as absurd as you think. It's simply a matter of perspective. *Psycho* is not a case for plagiarism in its purest sense, because Van Sant has continuously nodded to Hitchcock throughout the proceedings. If they were alive today, though, you can be sure that Hitchcock and Herrmann would be crying "Plagiarism!" as loud and hard as they could! Homage notwithstanding, they would not have smiled upon Van Sant and Elfman tracing over their creation in order to make a buck.

I wonder how Michelangelo would have reacted at the sight of his Sistine Chapel murals duplicated on the ceiling of Liberace's bedroom....

Chris Kinsinger
Harrisburg, Pennsylvania
PBS_JaneEyre@compuserve.com

How do you know Hitchcock and Herrmann would have disapproved of the *Psycho* remake? And why do people insist that Van Sant made the *Psycho* remake just "to make a buck"? If that was the case, he would have made *Good Will Hunting* 2 instead. And by the way, I think people have done "stroke-by-stroke" repaintings of the *Mona Lisa*.

I'm tired of arguing this, although I have quite enjoyed being contrary the whole time. Thanks for your comments.

Mr. Hatfield, Meet Mr. McCoy

Having read your justification for continued composer-bashing (re: your response to the letter submitted by Justin Freer, Vol. 4, No. 1, pg. 16) I have but one word for you: poppycock! (I would perhaps have employed a stronger word but good taste prevents me from doing so.) There is, in my view, a great deal of pretense involved in your attitude. That you excuse yourself on the

grounds that your "evaluations" of each composer's output is based upon your "own notions of art" may be reassuring to yourself but it entirely misses the point of what good criticism is, or should be.

Perhaps you fail to realize, or choose to ignore, the fact that you do not have a monopoly on what is or is not "artistic." Granted the fact that what you do, when reviewing a particular score, is merely an opinion, but on the other hand, it would seem to me that you should consider the fact that, for other listeners, Mr. Horner's work may seem more "artistic" than any of your favorite composers. Good criticism, in my judgment, does not include editorial comment but, rather, reviews a particular score based upon its merits, or lack thereof, and/or its ability to capture the moments of a particular film's themes and translate them musically. Rather than trashing Horner, or any other out-of-favor composer, you might just content yourselves with either ignoring his work entirely or availing yourselves of the services of an impartial critic when reviewing his work.

I agree that in reviewing any score you do need the ability to negatively critique the work if it deserves such treatment, but on the other hand, to do so in a biased manner, as if upon a crusade, will undermine your credibility. With this in mind I might recount to you the following: having read in your magazine of a particular album's release I phoned a mail-order house, one which you advertise in your pages, to place an order. When asked where I had learned of them I mentioned your publication. This brought a sour response. I was told that your publication, while "good" was "far too judgmental," and another, European publication was recommended. The latter, I was assured, was "more fair" in their reviews. While this story may not matter to you it does indicate that by your hostility towards certain composers, you are gaining a reputation, and not a very enviable one at that.

Nonetheless I do enjoy your
(continued on page 46)

By Jeff Bond

Bad Girls, Good Witches, Teen Cops & Little Leaguers

DAVID BENOIT

The Perfect Game Final Descent

Jazz artist David Benoit has been in heavy rotation on radio stations across the country since the late '80s, but his entry into film scoring has been more recent. He did score one film during his burgeoning jazz career in 1987 (the Canadian feature *Captive Hearts*), but his biggest breaks didn't come until recently with *The Stars Fell on Henrietta* (1995), some Charlie Brown animated specials and various other TV shows, including the last season of the NBC series *Sisters*.

Unlike a lot of people who went straight into film scoring, Benoit's jazz background has given him an additional point of view to the process. "I like the jazz score, and I think what's funny is that the guys I listen to—Henry Mancini, Dave Grusin, John Barry—it seems like that style isn't as prevalent nowadays as the real big orchestral score with a lot of stuff going on. The show I'm working on now, *The Perfect Game*, is a bit orchestral in that it has that Copland kind of sound, but it also has a lot of jazz."

The Perfect Game is an independent feature from writer/director Dan Guntzelman. "It's a really neat family film about a kid on a little league team who's kind of a loser, who gets on this winning team but he never gets to hit the ball. They take this old Ed Asner character out of retirement and the little hero of the movie gets real mad one day and throws the ball through a window, and Asner says, 'That's what we need to do: get him angry so he'll play well.' It's kind of a sweet, happy film. The interesting thing was that there was so much room for music. The director discovered my music and temped a lot of *The Stars Fell on Henrietta* and my album *The American Landscape* onto it, so when it came time for me to write, it was stuff that I was familiar with. It was an opportunity to be creative and have a lot of room to work in."

So how do you score a film about baseball without making it sound like *The Natural*? "You don't!" Benoit laughs. "There's some of that and a lot of up-tempo, cute music for the kid. I've taken clar-



Jazz artist David Benoit scores the independent feature *The Perfect Game* with Patrick Duffy and Ed Asner.

inet, banjo and harmonica and surrounded that with the sounds of the orchestra. But the harmonica and banjo play the kid very well. I just tried to develop a strong theme that I used a lot. There's quite a few montage scenes where there's no dialogue or sound effects, and that was nice to have so much room for music. That's unusual these days in film."

Benoit took a different tack with the recent TV movie *Final Descent*, an *Airport*-style nail-biter with Robert Urich. "That was a real wild one," the composer notes. "If they could have afforded Jerry Goldsmith, they would have used him. They temped in a lot of his stuff; it was that style of score and it was fun for me to do something challenging with a lot of hits and brass stuff all over the place. It was fun for me but really out of my element; I enjoy doing more jazz-oriented scores."

Despite the unfamiliar territory, Benoit found the project rewarding. "They really featured the score because it had a lot of dramatic moments and the director was very tough. He knew I'd never done anything like it and he sat down with me cue by cue and went through it and changed stuff, but he was very happy afterwards. We used about 35 pieces. The budget they gave me was unbelievably low, but what they do is temp it with a Goldsmith score and say, 'I want it to sound like that.' The

neat thing was that it was so different for me. There was a lot of suspense music but I think I took a more elegant, romantic approach to suspense music."

Benoit looks to the jazz-influenced masters of the past for what he appreciates about a good movie score. "When I was a kid I'd listen to a Henry Mancini score and he'd do more with just strings playing a low cluster or a bass clarinet line, and there would be more power and energy in a suspense cue as opposed to a bunch of stuff happening. He came from the jazz world like Dave Grusin, John Barry and Lalo Schifrin. The scores now are getting more generic, and they certainly have a big orchestra and counterpoint and lots of things going on, but you're not hearing a lot of character that distinguishes one from another. If you listen to the real old James Bond movies, the car chase might not have any music, they'd have something at the end. Now it's just wall-to-wall."

**Join us as
we go behind
the scenes
with
composers of
films recently
released and
still in
production**

BARRINGTON PHELOUNG

Hilary & Jackie

British composer Barrington Pheloung, best known for his music for the *Inspector Morse* series, has also forged a rewarding professional collaboration with Anand Tucker, director of the biographical drama *Hilary and Jackie*. It's the story of cellist Jacqueline du Pré and her relationship with her sister Hilary, who gives up a promising career as a flautist in order to raise a family. Jacqueline, who became a superstar in the concert music world, developed multiple sclerosis at the

height of her career and died while still in her early 40s.

While the subject matter might easily be either dry or overly sentimental, Tucker's film is visually elegant and powerfully acted (by Emily Watson and Rachel Griffiths). Pheloung credits the film's success to director Tucker. "The one thing about Anand Tucker that's with everything I've done with him is his honesty," the composer points out. "About *Hilary and Jackie* he says that all it is is the truth, and there's a certain dignity about the truth. We did a documentary about football [soccer], which you wouldn't have thought was something you could be eloquent about, but it's a beautiful film."

Pheloung's hypnotic score balances a strong solo cello presence with subtle textures for flute, in effect weaving the personalities of Jacqueline and Hilary du Pré into the fabric of the music. "If I turn the score into my second cello concerto, it would definitely contain a virtuoso flute obbligato," the composer insists, emphasizing the importance of Hilary's character in the film. "The piece Hilary is practicing at the beginning of the film I had to write, which we tried to make pass as a classical piece of music. We couldn't find something appropriate so I had to write it. In the script it's called 'the inaudible music' because she's hearing it in her head. It had to be a piece that was virtuosic and for flute and cello, and also exist as a big orchestral cello concerto, sort of a triumphant thing. That had to be composed long before the film was shot so it could be broken down and the actresses could learn it. The flute part is every bit as important as the cello; let's face it, the film is not about Jacqueline du Pré, it's about the two sisters."

Part of the challenge of filming the story was recreating some of Jacqueline du Pré's most famous performances, with Emily Watson duplicating the body language and techniques of an accomplished cellist. "Emily really did learn to play for all of those sequences; she learned the fingerings and learned to actually play them. Similarly, Rachel did; the guy who actually played the flute pieces saw the film, and he said he wouldn't think for a second that she's not a flautist. When we were doing the main recording of the score a lot of musicians came into the room to see the playback, and said, 'Where did you get an actress that can play the cello?' Emily, I think, had played the cello in first grade when she was a little girl and that certainly helped. The most awkward thing about people miming or pretending to play an instrument is the way they hold it. It's not even when they're playing it; it's when they pick it up. There's a way that musicians do that. Emily is so observant,

and when she was having lessons with Caroline Dale, who played the cello pieces, she must have observed that so brilliantly, the way they pick up the cello and grab it. It's not with the reverence that you would think, they just sort of grab it and it's there. It doesn't matter if it's the most valuable Stradivarius in the world."

While much of the film's cello performances were newly recorded by Caroline Dale, the famous performance of the Elgar cello concerto is Jacqueline du Pré's original. "Some of it had to be re-recorded for technical reasons so you can separate the tracks and lift things out," Pheloung explains, "but it's kind of spooky and wonderful that we have the real Jacqueline du Pré playing the Elgar in the film; it's kind of a coup. Especially with Daniel Barenboim conducting. We had to define it down to the number of bars that were going to be used since you couldn't make somebody learn a whole concerto."

Pheloung's score has unusual freedom to work within the fluid imagery Anand Tucker incorporated into the movie. "Anand has an innate sensibility and sensitivity to music," Pheloung notes. "In all the films I've done with him he gives you so much room. He says okay, now the music's going to do some storytelling. Because he knows it can happen, he knows it can work so he's not paranoid about every detail of the script having the continuity. The script isn't the whole film and doesn't have to be. Music can say some things more eloquently and can deal with all the emotions, and people get it without even realizing why they get it."

STEVE BRAMSON

J.A.G.

Composer Steve Bramson has made a name for himself in the past decade working on TV shows like *Jake and the Fatman*, *Diagnosis Murder* and *Young Indiana Jones*, winning an Emmy Award for his work on *Tiny Toons Adventures* and doing orchestrations on major films like *Apollo 13*, *Jumanji*, *James and the Giant Peach* and *Starship Troopers*. Most of his time recently has been spent as composer-in-residence on the CBS TV series *J.A.G.*, a genre-bending cross between *Top Gun* and *A Few Good Men*. Bramson got the job on the recommendation of Bruce Broughton, who had scored the pilot and provided the series with its noble, militaristic title music. Beginning work early in the first season of the series, Bramson has written every episode since then, totaling almost 65 scores.

The accomplishment is even more impres-

The most
awkward
thing about
actors
pretending to
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they hold it.



Barrington Pheloung

sive when you consider that *J.A.G.* is scored acoustically. "It's a 35-piece orchestra, and it's one of the last prime-time network shows that still uses an orchestra," Bramson notes. "Not only that, but they really let me go and do whatever I want. The character of the shows varies quite a lot. Ostensibly it's a courtroom drama with a military background, but in addition they take it way out in order to be an action/adventure show. They also have all kinds of ethnic settings with intrigue, so I get to do a lot of different things. The schedule's pretty brutal, but it's a fun gig."

While syndicated adventure shows like the various *Star Trek* series have made do with two alternating composers at various times, it's rare for a single composer to handle a series requiring orchestral scoring by himself (one of the exceptions is Joe Lo Duca's work on *Xena* and *Hercules*). How does Bramson handle the workload? "I just kind of have to get going," he explains. "You pace yourself; you know you're going to have to finish a certain amount in a certain amount of time. And I've gotten faster over the years at this, and I know more of what works and am able to find areas where I know a simpler approach will carry and be successful, and where to put my energies—what cues are going to require more work and more craft."

Part of the job entails incorporating Bruce Broughton's *J.A.G.* theme. "The scores average in length about 20 minutes per episode, but they range between 10 minutes and 26 minutes, and I'd say the most I've ever used of Bruce's theme is four minutes. It averages about two minutes per episode; they like it for certain characters and situations. That theme is sort of the theme of honor for the Navy and the sea, and Harm's relationship with his father, which had been an ongoing story which has now ended. So I do incorporate it, but I've also written new themes for some of the characters and I come up with new material for each episode. The primary ones are for the relationship between two secondary characters named Bud and

Harriet, and they have sort of a romance; they're kind of a playful, lighthearted contrast to the rest of the story. Their subplot is brought into and out of episodes periodically, and their theme has a light, romantic quality. That one gets the most use, and there was another more comedic theme I used for Bud, although I don't use it much anymore because his character has evolved and he's growing up. I try to come up with new thematic material every episode because a lot of the time they're like little movies."

While Bramson uses an orchestra every week on the show, he does augment the acoustic group with electronics. "I've never done an all-synth score for the show; they've

never asked me to and I don't think they would want that. But I always have at least one synthesist in the orchestra and I rely to differing degrees on that depending on the score. There was a score last season that involved a stalker of one of the characters and the shots were very close; it really made you feel like you were there and made you uncomfortable, and I used a lot more unusual sounds and colors because it was a more contemporary feeling. I had a couple of synths and electronic percussion."

Despite the pressures, the composer believes he's been able to maintain artistic integrity on the show. "I take what I do seriously in that I try to make it musically rich.

I try to think of it as not just music that's going to serve a dramatic purpose but that hopefully also has a lot of substance to it. Sometimes I'm successful and sometimes I'm not."

ALAN SILVESTRI

Practical Magic

Veteran film composer Alan Silvestri tackled a movie last September that might go down in history as the most difficult scoring assignment ever: the Sandra Bullock/Nicole Kidman witchcraft romance *Practical Magic*. The descriptive term "romance" is used in lieu of some word

DAVID HIRSCHFELDER

Elizabeth

Let's face it, British royalty and virginity hardly seem the stuff of extroversion. Shekhar Kapur's *Elizabeth*, the tale of Elizabeth I, England's virgin queen, could easily have ended up in the annals of fine-but-stuffy filmmaking. Perhaps this preconception is what drove Kapur and composer David Hirschfelder to create one of cinema's most red-blooded retellings of monarchal turmoil. *Elizabeth* is a gregarious take on the life of the young queen: her loves, her struggles with religion and her sense of self-purpose. The film supplants reserve with a kind of mythological gusto—a decision David Hirschfelder credits to Kapur, an Indian director who was raised in a decidedly non-British culture.

"It's like viewing it from outside the crystal ball," the composer says of Kapur's outlook. "For example, I have that cultural-cum-religious baggage which I was brought up with tainting my view of the story." (While Hirschfelder is an Australian, he was brought up in the Anglican Church of England.) "But you have someone like Shekhar Kapur, who's grown up completely outside of that culture—and outside of that language, even—and he can view it in a more mythological context than someone who's actually grown up attached to the traditions."

Hirschfelder found Kapur's perspective fascinating, but challenging. "[It's] probably the most demanding film I've ever worked

on," he says. "Matching the tone of the film was an enormous challenge. Shekhar was saying to me, 'David, I want you to imagine a black mass of the monks. They're having an orgy and it's the evil side of religion.' He was playing all these method-acting tricks on me while I was sitting at the piano. It felt like therapy." Kapur's method also required Hirschfelder to compose some parts of the score in the director's presence. The opening of the film, for instance, was written as Hirschfelder and Kapur sat at the piano watching the film. "The opening theme is, quite literally, an orchestration of something I extemporized at the piano, then later did a few edits and orchestrated into the piece that you hear. It was quite a stream-of-consciousness way of working where whatever scribble comes through my brain comes out through my fingers at the piano... That was an exciting way of collaborating with the director so he could say what he liked and what he didn't like at the time I was writing it."

Still, the film's largest hurdle was its portrayal of Elizabeth, herself. How could such a complex (not to mention historically significant) character ever be encapsulated musically? Hirschfelder strove to design music for her that was at once feminine, strong and ethereal. He wanted a sound which would resonate with the period, but avoid a pastiche style. His answer, he would find, lay in the juxtaposition of elements.

"Elizabeth's main theme is about romance," he says. "The

center of her character—the core of her being—is romantic and idealistic. The strength that emerges

work with the picture as well. It's like the loss of innocence and the emergence of responsibility."

Hirschfelder also used judiciously arranged (if not period-specific) quotations of well-known works to elucidate Elizabeth's life. Mozart's *Requiem* shone a light on the religious tumult in the story. Elgar's *Nimrod* from his *Enigma Variations* was arranged for female voice and orchestra and applied to the enigmatic queen. "It was originally considered temp, but it worked so well. It had a spiritual yearning which the director fell in love with. And because it was a quintessentially English piece of music—even though it was written 300 years after Elizabeth—it seemed to resonate to her. I think her life, in many ways, was an enigma. For example, was she a virgin in spirit or was she physically a virgin?"

Finally, Hirschfelder used Byrd's motet *Domine secundum actum meum* for another juxtaposition of appropriate elements. "It's a six-part invention—beautiful antiphonal writing of the period. I took the original six-part vocal motet and transcribed it for eight boy sopranos and one countertenor. Then all the other voices were written for a string orchestra. They were like the supporting cast, and I wanted to really highlight these two lines—the interplay between the high sopranos and the single, lonely male voice. In a way, in the countertenor's high soprano-like quality, you almost sense it's Elizabeth's subconscious crying out, as it were."

—Doug Adams



which could accurately describe this movie, since that word hasn't been invented yet. The film's tone swung wildly from whimsy to romance to heavy drama to terror and just about everything in-between, and Silvestri was called in at short notice to replace a score by Michael Nyman.

"I had the advantage of seeing the film with someone having suffered through all of the choices already," says the composer, who is well-known for his affability as well as his film scoring prowess. "The film was very range-y in the emotional spectrum that it was attempting to cover. It was somewhere between almost a Disney-esque fantasy film and *Taxi Driver*. So it was very ambitious, and it had all the problems that come from such ambitions. I felt what they were coming to me for was a way to walk some kind of middle ground. The darker aspects of this film, you didn't want the audience to blink and think that they woke up in *Taxi Driver*. Then the next question is how far can you soft-pedal a hard image?"

Silvestri faced one of his biggest challenges in an opening title sequence in which a woman is preparing to be hanged. "What I found there was kind of the key to the film," the composer points out. "The accompanying narration was of a loving aunty to young children—a warm, familial passing on of

family history and folklore—so the score there in the main title was really about the passing on of family knowledge, so let the images appear as they appear. Fortunately her neck didn't snap and we didn't have to look at her blue face!"

Unfortunately, other sequences in the film did not shy from that kind of brutal imagery, particularly at the film's midpoint in which rebellious sister

Gillian

(Kidman) is about to receive an impromptu branding (yes, branding) from her no-good boyfriend Jimmy (Goran Visnjic) while sister Sally (Bullock) watches in horror. "Now it's not the kind aunties telling the story," Silvestri notes. "We're into another mode here. And we're surrounded in that scene by the girls telepathically speaking to each other and coming up with this plan, and we have a couple directions we can go in. We can be very literal about this horrible event that's happening, or we can say the event is really not the issue. The issue is the magic

power that these girls have genetically inherited, and we're now in this world where magical things can happen—the circumstances are real bad, but it will be their magic that will come to their aid. Of course you can't get too literal with that, because then you're not only dealing with this really rough image but the score is from another movie. Now we're in three movies!"

Silvestri wrote and recorded the score in 13 days; he has a pilot's license, and flies his own small plane between his home in Carmel, California and various meetings and recording sessions in Los Angeles. "It was challenging in the ordinary sense, but on top of all that, it was tough to have to make on your own the decision as to where this middle ground is," the composer recalls. "It was just, hand me the movie, I'll see you in a week or two. I spotted the movie alone in a room and came out with the music. I love the attempt to enhance the presentation of a piece of film; that's what attracted me to this job. It's almost like a film is the model and you're the last one on the scene: the hair and makeup has been done and she's as beautiful as she's going to be, but now it's time to dress the model. You have to dress what is before you as smartly and creatively and elegantly and beautifully as you possibly can. You have to make tough choices. In this film, at points where I might have wanted to be more literal with a scene, it would have been a mistake because I needed to maintain this feeling of some kind of central, magical folklorish aspect. Sometimes you're just fighting an image."

Silvestri's music is perhaps less celebratory of the magical aspect of the film than Nyman's. "The difference between the original score that was written and the one I did is that the original was making more on-the-spot moods within each scene, and that tended to highlight the tremendous range of emotions," he explains. "My job, I think, was to flatten the moods and walk right down the middle of the street while stuff was blowing up on either side, in order to keep this all somehow connected. The mission was to bring some glue and cohesiveness to the film. But there's only so much you can do; rubber bands have a point at which they don't snap back."

While Silvestri says he didn't make spotting decisions that were radically different than Nyman's, his work tended to bridge sequences more than the previous composer. "There was one sequence where Sandra Bullock goes to Aidan Quinn's hotel room and we have this long interrogation where she's talking really to a whole other person," Silvestri remembers. "They were shooting for this underlying sensual exchange, kind of like a *Bodyguard* vibe where nobody's saying

too much but everybody's saying things with their body language. We go from that to the discovery that he's the boy that she dreamed of when she cast her spell as a child, with one blue eye and one green. Then she runs out and hears the young girls' voices and things are getting crazy; she runs home and upstairs and then suddenly we're in an exorcist movie. That was a six-minute cue, and I started looking at it thinking, 'Well, I can't stop yet... I can't stop yet... I can't stop yet.' That's kind of what happened throughout the film. It was like, you can't let it turn into one episode after the next or we're in big trouble."

Despite the film's tone-shifting and the crushing schedule, Silvestri found the challenge strangely refreshing. "What was nice was that it was such a crisis that there was no time to second-guess or ask what anyone thought. It was just, 'Go home, good luck, pal.' We recorded the film in three days, in sequence. And we got some lovely takes. So much energy is taken up so often in having dog-and-pony shows for people in the film-making side of it, having to play demos or themes for people who are always changing their mind. All that time that is spent sucking the life out of a composer creatively—there was none of that. It was great to just sit down and say, 'The first thing you think of you must write down because that's all you're going to have a chance for.' After doing this for 28 years it was a real chance to see exactly what I do know about doing this."

B.C. SMITH

The Mod Squad

Composer B.C. Smith is a relatively unfamiliar name to film music fans, but his profile was enlarged last year by his interesting score to the independent feature *Smoke Signals*, which combined orchestra and traditional Native American effects. Somehow that led to Smith's assignment to score a remake of the '60s cop show *The Mod Squad*. The new movie stars Claire Danes, Giovanni Ribisi and Omar Epps (hey, Claire Danes is no Peggy Lipton).

"*Smoke Signals* was my first feature," Smith notes. "I had done work with the editor before and they were looking for a composer. I was helping them find band tracks; he had called and asked if I knew about any bands that might be good for the soundtrack. I know a lot of band guys in Seattle so I was helping put that together. I asked if they had a composer for it and he said no, so I wrote a couple of cues and he put them in the temp. After a certain point the guys who were making the movie had heard these cues a few times and the editor asked them if they liked

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B.C. Smith runs directly from *Smoke Signals* to *The Mod Squad*—without reservation.

By R. Mike Murray

BACK ON THE BLOCK

Wither the LP Market?

My work had taken me out of my hometown for several years. However, constant pleading with my employer had finally resulted in my return. I was glad to be back to my roots and able to see my old friends again. After the family was settled in, the first call I made was to my old friend, Recordman.

"Hey RM," I shouted, as I recognized his gruff voice on the phone, "it's me, I'm finally back!"

"Have you been gone?" he queried, and then hesitated... "So that's why my vinyl pickings have been better at the flea market and garage sales! Less competition."

"Yeah, I knew you'd miss me," I sighed.

"C'mon over and we'll talk," he suggested.

I jumped into the family van and sped off as the CD player sucked in a bit of the new issue of *The Greatest Story Ever Told*. In no time I was at RM's house on Armageddon Way. He met me at the door, and the first thing I noticed was that he had not aged a bit. I was certain that he had a gruesome aging painting of himself somewhere in his attic, next to his timeless photo of Dick Clark.

I couldn't wait—the first question I asked was, "So what's been going on with the soundtrack collecting in our hometown as the millennium approaches?"

"Millie who?" he smiled. "Well," said he, "it's been harder and harder for me to find vinyl soundtracks I don't already have. Not only are the usual local outlets fewer in number, but the really rare stuff is locked up in longtime collections and is not hitting the market. Oh, every once in a while a vinyl collector will wimp out and decide to go the CD route and we get a temporary fix. However, in addition to the specialty collector magazines such as *Goldmine* and *DISCoveries* much of my buying is now Internet-based." He smiled as he waved towards a back wall which had the largest computer setup I had ever seen, including a 52" monitor.

Ecords-Ray on eBay

"I can now sit on my duff and instantly buy from all over the world," he continued. "There are some great deals out there, not

only in vinyl but in... I hesitate to say the phrase, CDs as well. If you are computer-literate, the best auction place on the web is eBay, which has grown tremendously the last two years. You can access it on your browser at www.eBay.com. This site auctions everything, including vinyl and CD soundtracks. Once you have registered with eBay, you can both buy and sell, with only a nominal listing fee per item as a seller and a small percentage fee of the final sale price if the item sells. As an example, this last month, on any one day there were approximately 600 CD soundtracks and about 900 vinyl soundtracks for auction. I have seen some great buys in both of these formats, and as a seller, I've seen what I consider common items bring high prices from the clueless.

"Each eBay auction typically lasts for seven days. Once you have bid, you are notified by e-mail if anyone has topped your bid up until the final seconds of the sale. An interesting feature of eBay bidding is that you may secretly bid the maximum amount you want to spend on an item and your bid will automatically be increased up to your maximum if someone overbids you. Moreover, if you are the eventual high bidder, your bid will only have been increased in the minimum increment amount necessary to top the next highest bid.

"Thus, if your secret maximum bid on an item was \$50 and the next highest bidder only bid \$41, your bid would raise only to \$42 and you would win the item. You can also contact the seller during the auction if you have any specific questions about the item.

Once the online auction is completed, the buyer and the seller then make individual contact to complete the transaction. A word of warning to vinyl collectors, though: most record sellers on eBay are not 'record collectors' and are unfamiliar with vinyl record grading standards, so you often must inquire further as to what they mean in their item descriptions, e.g. when they describe a record as 'nice' or 'great.' A warning phrase to watch out for is something like 'great condition for its age' which should set off alarm bells in your bidding.

I suggest merely monitoring the site for several days before you join in. While there are several soundtrack-specific sites on the web,



eBay's general auction site has

quickly become the site with the most action, the largest audience and choice of material, CD or vinyl, that readers of FSM might like.

"Alas, for hardcore vinyl soundtrack collectors, the excellent specialty fanzine *The Soundtrack Collector* folded about a year ago. In addition, longtime soundtrack specialty store West Point Records apparently ceased business, selling off its stock to another West Coast dealer. However, Paul Aguirre, a San Francisco-based dealer specializing in vinyl soundtracks, commenced publication of a fine quarterly catalogue, *Intermission Talk*, featuring many top-rare items as well as soundtrack-related articles. Paul's magazine often features many rare original U.S. and U.K. cast albums as well. A subscription is \$12 per year. Write to him at: PO Box 472076, San Francisco CA 94147, or sabasabu@sirius.com."

"So, what else has been going on in the
(continued on page 47)

Wendy Carlos bears the distinction of being one of the few composers ever to work more than once with director Stanley Kubrick (on *A Clockwork Orange* and *The Shining*). She also scored another groundbreaking science fiction film, Walt Disney's *Tron*, which was the first big-budget production to use computer-generated imagery for most of its special effects. Wendy Carlos also used to be Walter Carlos at one time, but that's another story. Wendy was experimenting with electronic music long before anybody thought it was cool (*Switched-on Bach*, featuring her electronic performances of Bach favorites became a hit record in the late 1960s), and her arrangements of classical pieces for *A Clockwork Orange* lent just the right mix of ironic futurism to Kubrick's icy tale of dehumanization and brutality.

While Carlos has kept a low-profile in film scoring in the past decade or so, her work with Kubrick and her pioneering *Tron* score remain essential efforts for genre fans. In late 1998 the composer returned to her work on *A Clockwork Orange* in two new albums: *Tales of Heaven and Hell*, a riff on some of the musical underpinnings of Kubrick's dystopian fantasy, and an expanded version of the original soundtrack album.

Wendy spoke to us from her studio in New York, and as you can gather from the ratio of interrogative text to reply below, she's a pretty easy person to talk to. Not only is she highly adept at discussing the technical issues inherent in her primarily electronic music, but it turns out she's as knowledgeable about film score history as the average FSM reader. She even created the cover art for *Tales of Heaven and Hell*.

RETURN TO ORANGE

JB: *Your new album has at least one track related to A Clockwork Orange.*

WC: The major track of the new project is very much related to *A Clockwork Orange*. In fact, the seed of ideas was to try and do something which took as a point of departure the original music that I had done for the Kubrick film so many years ago.

JB: *What made you want to go back and revisit A Clockwork Orange?*

WC: I was asked about it by a friend of mine who had suggested that my abilities to do certain types of sounds and music would be well-served to catch the attention of the twentysomethings who are too intelligent to be satisfied with formulaic styles nowadays. He said that there are a lot more people out there who would welcome something. So at first I started doing things like acid jazz, and I have a lot of demo tracks that I might get into shape for a project of that kind next year, but in the middle of working on that he said, "Are you aware that *Clockwork Orange* had turned into the most recent example of what

had been happening with things like *Rocky Horror Show* that were being shown at college campuses around the country, and were popular at midnight screenings?"

Of course I had no idea that was the case. He said that it was so hot right now that a lot of young people knew that score intimately, and that it would be a nice point of departure if you'd enjoy getting involved with that music again. Frankly I had not listened to the music in a couple of decades, and it was kind of a lackluster suggestion to me when I first heard it. But then I started listening to the original albums, and was shocked to see how nicely done they were, and how many rich themes existed that could form the point of departure for a new project.

I started fooling around with ideas and tried to take it into the present so that from an extrapolated future that Kubrick had depicted in the movie, and Burgess had depicted in the novel, it became a not-so-extrapolated version of the future as the present has become. There are a lot of "down" things that were predicted in the movie that have become true. So I thought let's take a dark, deep, brooding slant at that, and it just grew and grew and became like any musical form, something that I can sink my teeth into—a major track. And I realized that I had done exactly what we had set out to do, which was to do a take-off of *Clockwork Orange*, and we're calling it "Clockwork Black." It's even deeper and darker than the original was.

JB: *Did this serve as the nucleus of the album, then, and you worked out the rest of it around the "Clockwork Black" piece?*

WC: I don't want to put it quite so simplistically. It's funny: when you're doing things creatively, you can be open to all manner of ideas, and any one of them can be turned off immediately by someone saying, "Oh, that..." It's a fragile moment, and I don't honestly know all the steps that went on in my head and even external to me that influenced it. Clearly the whole album isn't "Clockwork Black"; the album will be an overview or a superset and "Clockwork Black" will be the highlight track. It forms a suite now, a fairly long suite, and I've tried to put it in an order and consciously, deliberately filled in gaps and led one movement into another so that it's really all of a piece, with the longest movement being "Clockwork Black"—that's the only one that really refers to the *Clockwork Orange* music.

JB: *I like the "City of Temptation" piece, also.*

WC: That also originated with some filmic ideas for some people I knew, and it seemed to be another appropriate thing to put into a form that would fit this project. The whole project is extremely cinematographic. Everybody kept telling me, "Hey, did you know that this would work really well as the soundtrack of a movie?" And I'd say, "Really? No kidding!"

A CLOCKWOR

WENDY CARLOS SWITCHES BACK ON SOUNDTRACKS AND REVISITS

Of course, I'm not kidding anyone. It is cinematic, although in another funny way I approach all music as holistic. I think most of the barriers that have been erected, like "in classical music you play the notes that are written; in jazz you never play written notes, you improvise"—these things are all pretty much B.S. I mean, why should these compartments exist? I've always had the idea that I should try to make roads between these isolated things and prove that they're all part of music.

I don't see that a good piece of music in general that has a melodramatic or dramatic or programmatic or implied programmatic scenario wouldn't work as a film score, or even as a mood piece alone. In fact that's been done for a lot of films that take pre-existing music as part of their scores; look at the Samuel Barber *Adagio for Strings*, which started life as the slow movement of a string quartet. What an unpromising idea for a piece of background music for a film, except look how many people have used it. *Platoon* comes to mind, but it's been used in quite a few films.

JB: *How did you work with the orchestra on this album? Is everything sampled or did you record any live instruments?*

WC: This is one time where I was able to get most of the orchestral sounds that I have been wanting to have—this

the real trick is to get the synthesizer that runs it all to be responsive to your controllers, so that you can actually make phrases that sound very dull and sampled. If you do a lot of old-fashioned synthesizer tricks you can get the machine to respond very flexibly and musically, and it was at that point that I stopped fighting samplers and started to use them because they had gotten good enough to be usable, in my opinion.

JB: *What about when you actually have people speaking?*

WC: They're real. They're highly processed, in many cases. The priest who chants and you hear the whispering, that took a long time to cobble together out of recordings that he had done live. He was one of the singers who had done some of the melodic passages who I got to know, and when I got to that spot in the "Clockwork Black" that seemed like it was becoming mock-liturgical, I thought of him and asked if he could do some Latin text from the Mass of the Dead for me, and he went "Oh, boy, could I!"

It's nice because it has the enthusiasm of real performers interacting, and he heard some of the background parts I was going to put in and reacted to that. It's the stuff that you get in live performance that I've always been sorry to miss in the electronic media, as much as I've learned a lot of different ways to make up for it. But ideally you'd like a medium that is as sharp as the electronic



PHOTOGRAPH BY ANNEMARIE FRANKLIN

thing [synthesizers] which I've said in interviews is like an orchestra in a box, to actually make it bear fruit. The funny thing is that it also is the project that has the most non-sampled anything in it; it's live recordings. There's a lot of live performances—the textural elements, all of the singing is done that way. Some of the singing backups are done with samples, but by now synthesizer voices are very flexible voice-type patches, and I have the ability to turn out a decent, convincing replica of human voices singing—men's and women's voices blended and boys' choir and all that stuff. I've noticed now some companies are turning out sampled records that try and do that, but

medium has gotten, where you can do any sound you can think of with as much nuance as you have patience for, but to still keep the live spirit and gesture and spontaneity of live performers.

JB: *Are the lyrics printed in the booklet traditional or original?*

WC: Some of them are original that I cobble together myself. I don't claim to be the world's greatest lyricist, but I was familiar with enough operas and oratorios and hearing liturgical music from my childhood that I knew the kind of mood I was looking for. While I had asked a few other friends who were better wordsmiths to come up

K COMPOSER

HER PREMIERE SCORE

INTERVIEW BY JEFF BOND

with things, they weren't doing the kinds of things that I needed for the melodrama.

So I just hacked at things myself and got the sounds, the fricatives and words that, if you can't understand them at that moment, are very musical. They form sound effects and they are musical gestures, and I used them as that. I was mildly amused to see other people doing that right now, too. There are several records that people have brought to my attention where there are non-word words used as text. I was trying to write music that was definitely cinematographic, that was definitely not classical, for the intelligent young people to perhaps pick up on... nothing more pretentious than that.

WORKING WITH STANLEY

JB: *How did you get involved with A Clockwork Orange originally?*

WC: Well, we [Carlos and longtime producer Rachel Elkind] were Kubrick fans all along, and we had been invited by two different Hollywood people to score some science-fiction movies right after *Switched-on Bach* came out. One of them was *Marooned*, the Gregory Peck film, which ended up with no soundtrack. The producers and director decided that maybe they were wrong to put any music in, and so they told us that they'd changed their

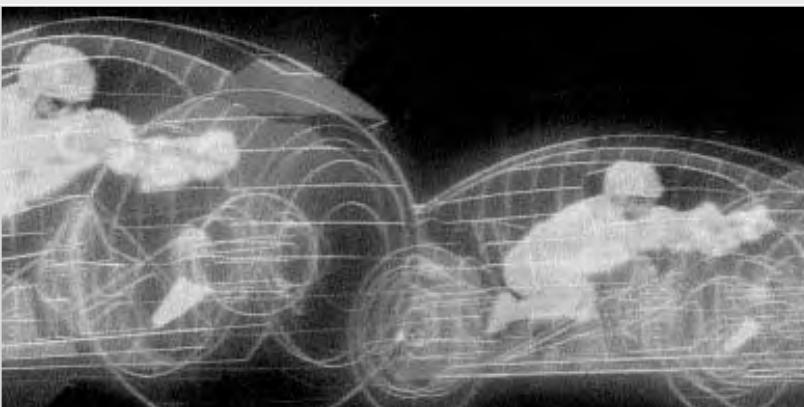
other variations. I kind of get off on that; I'm a puzzle solver, and he's a puzzle person, and he's very open. You can ask him anything, and I asked him a whole ton of tech questions about the cinematography because I'm sort of a frustrated cinematographer myself, and he talked about everything.

We got along very well; it's just that unfortunately he works alone in London without a lot of feedback; he doesn't have a lot of people who are willing to say no to him, and I think that's not been the healthiest environment for him. I would say that about any artist, and I've told him this to his face. I think that's why *The Shining* was a less productive venture for us. However, it was a lot of fun and I enjoyed the time with him; we had many long phone chats when he was just getting up and I was just going to bed; it was a pleasurable venture in many ways.

I just now had the pleasure of going back and getting some of the master tapes, and I found a few cues that had never been out that we put on the restored *Clockwork Orange* CD. You couldn't have asked me about Kubrick's film at a better time because it's very much in my memory now.

JB: *Are these cues that were in the film or unused cues?*

WC: One of these is the "Orange Minuet," which we had written for the scene in which the woman who has her



minds: while they loved what we were doing, they went with a strictly sound-effects score.

JB: *That's funny because Marooned has sort of fallen into the public domain and it's been repackaged with at least one different title, something like Space Travelers. In order to cover that up, there's a different title sequence that uses electronic music.*

WC: That's very strange. We had been disappointed in that project and we had gotten jazzed up to do a couple of these, and we finally wound up talking with someone who had a close connection to Stanley Kubrick's lawyer. We suddenly got an invitation to fly to London and quite a few people behind the scenes helped pull it together.

JB: *How was Kubrick to work with?*

WC: I got to know him quite well; don't forget I also met him again when I was involved with *The Shining*, although that didn't produce much of a film score.

I like Stanley. He's just a very likable person to me; he's a former New Yorker and I like New York—that's why I'm situated here. I'm somewhat of an intellectual snob; I hate to be, but I like people who make me laugh and give me things that make me think deeply, and who take ideas that I have and twist them around and come up with

breasts showing appears on-stage in what looks like a school auditorium. Originally that scene just had a few temp tracks in it, and one of them was done by the people who did "I Want to Marry a Lighthouse Keeper," in a slightly English, folk music kind of tradition.

We suggested that probably a real minuet in a real minuet style might be a fortuitous thing to put there, and of course I cheated and put 5/8 into the 6/8 meters in the minuet we were writing, but managed to come up with a nice tune. Kubrick's business manager and several of the other people he was working with fell in love with this minuet and they wanted to put it into the film. Well at that time they had had so many months of listening to the temp track, and you know what happens: they got locked in. It's very hard not to have that happen to you. He couldn't bear to part with the music that he had heard ever since they first started editing, so in the end the minuet wouldn't work in any other scene.

They wanted to put it out as a single but they made their apologies and were very sincere. So it was one of those sad things where we wished it had gone into the film but it couldn't, and there was no room for it on the Warner Bros. album or the CBS release, so the thing sat

in a semi-mixed-down state for 22 years.

There was a cue that was done for another scene which had the same exact thing happen to it. It's the scene in the prison library: Alex's fantasies in there were scored with *Scheherezade*, and we did something much more in the spirit of the thing with parody. When he's whipping Christ carrying the cross, we used a very Romanesque, kind of Miklós Rózsa thing to the tune of "I Love a Parade," and then when he starts having the girls by him it was, "I Want a Girl Just Like the Girl That Married Dear Old Dad," but done in the style of *Scheherezade*. I don't know if Stanley even got the joke; he just told us it didn't sound right to him, that the other things were more fitting of the scene. We tried and he gave us the chance, and in the end still wanted to stay with his temp score—he does that all the time.

So those are two tracks that I wanted to have out for years, and in restoring all the other tracks it was fun to pull those out. I think the thing sounds awfully good; some of those masters were done in four-channel surround sound back when we thought the movie was going to be in stereo, and they sound good because they're master mixes and the tapes are in good shape. It was done before they started using tape that turns to glue, and there was no need to bake it or anything; they sound fine. So I just rebuilt the four-track, had a few tech people come in and help me, and did a careful alignment and it went right into 20-bit converters and sounds very good. Even the bad-sounding tracks aren't very bad; they're a whole lot better than anything people have heard until now. So I'm getting a big kick out of this.

JB: Did you run into Kubrick's temp-track fetish in any other places?

WC: Oh, yeah. We heard it with a lot of things. When we did *Clockwork*, though, we were able to suggest that we could do alternate versions of the beloved temp track pieces. So the Purcell that he had, which was a very stodgy British performance that was authentic, but fairly routine and dull, turned into this whole title music sequence because he loved all of the sounds that we did. As long as we could satisfy some element like the William Tell, which was my speeded-up silly trick, he was happy. He still had the original thing that he was secure with, but he also had these neat new sounds, so he was getting his cake and eating it too.

It was only when we had to change the musical themes like the two cues that were dropped that these things didn't get used. And of course I've heard the legendary story of the 2001 score that Alex North did, and Alex North is a fine composer and of course that's been released now on Jerry Goldsmith's performance; it would have made it a very different picture.

JB: It would have made it a great science fiction movie, but I think he was making more of a postmodern thing.

WC: In a funny way, not having the music makes the picture cut loose and float free as its own thing, but if we had been used to it, I don't think we would have been disturbed by it [North's score], because it was clearly not anything hackneyed—it was not your usual sci-fi clichés. In fact he cobbled together some of his material later on when he did *Dragonslayer*, and some of it is very effective there. If you played the two CDs side by side you can hear the theme is the same.

JB: Why don't you do more movies?

WC: Well I've scarcely made my livelihood in film things;

I almost never pursue film. I have friends who are always trying to get me on another film and saying this thing or that thing would work great in a film, and I'm saying okay, I like the process, it's another discipline, but if you'll excuse the pretentiousness of this comment, I'm a little more like Aaron Copland. I make my own art music and it is whatever it is. It can be aimed in directions, like the "Clockwork Black" was definitely influenced by other people's comments, but usually I don't do films until people approach me and that's what's always happened: other people act as connectors to get me on film scores.

I just finished this film that was done with people we knew who were doing a small film, and they were frightened I'd be insulted if they asked me about it—and I said no, as a matter of fact. The last two projects I worked on were for some European people whose films never saw the light of day and the projects folded.

People don't know that I've worked on other film scores, but I was itchy to do it again. There's something nice about the formality. It's discipline; you have a structure to work with, and I guess it's Igor Stravinsky's comment, "I like exact specifications." He said that when somebody asked him why he writes so many ballets and doesn't he find it restrictive? And the answer is no.

I guess there are crazies out there who think, "Oh, no,



TWO CLASSIC BLENDS OF SIGHT AND SOUND: A CLOCKWORK ORANGE (OPPOSITE) AND TRON (MIDDLE); ONE THAT (THANKFULLY?) GOT AWAY: MAROONED (LEFT)

my creativity must be unbounded," but that's not how it works in the real world. I like collaborating with people, I always have, and I welcome any chance to do it. Usually it doesn't happen so I do my own projects with my own people like the *Tales of Heaven and Hell*. But I would love to see that used in some kind of film project, and I've been told already that some people are interested in it for another film project. I can see where it would work.

WRITING 'TRONIC MUSIC

JB: How did you get involved in Tron?

WC: Disney's project was being put together under the auspices of some animators from Boston who had originally done the *Animal Olympics*, which got lost on the public when we backed out of the Russian Olympic Games in 1980. The people there included somebody who was close to the director and who knew my music, and they approached me to do the subterranean world inside the computer. And I told them that honestly I wasn't interested in doing just electronic music, that I would like to hybrid the whole score with orchestra. They said, "Oh, you can write for orchestra too?" I bristled slightly and said sure, what do you think my training is?

So it was kind of like an etude, a study piece for me, and it turned out to be tightly specified by them—there wasn't a lot of elbow room, and that made it fun. It was a chance to work with a big orchestra and a fairly big electronic ensemble and wed the two together before synths had gotten to the stage where they could be used in the same room with the orchestra, being played along with, like the way Jerry Goldsmith and a lot of others do now. This was before the DX-7 was out, when it was still a clumsy device to have there; it was unpredictable and

JB: *There's a video game of Tron which uses your music. Was that part of the original design of your score, that it would have these signal-like themes that could be used in that context?*

WC: No. I produced a bunch of tapes for them that I was told were only to be used for the film mix. About five or six months later we got a call from a New Yorker who was doing a novelization of *Tron*, and he said some of his novel was going to be made into a sound recording by Disney, which would be a dramatization like old-fashioned radio.

MAKING THE WORLD SAFE FOR SYNTHS THREE ALBUMS BY WENDY CARLOS

A Clockwork Orange ★★★

East Side Digital ESD 81362

10 tracks - 46:56

Stanley Kubrick established his modus operandi for scoring his films on *2001* with a hodgepodge of classical and modern concert works, and *A Clockwork Orange* initially threatened to be more of the same before a happy collaboration with electronic composer Wendy Carlos ensued. Carlos had already made a name for herself doing brittle, futuristic-sounding electronic arrangements of classical music in her album *Switched-on Bach*, and the approach was perfect for the brutal ironies of *A Clockwork Orange*, which stood her airy

synthesized compositions alongside more heavy-handed orchestral cues like "The Thieving Magpie." This new CD, touted as "Wendy Carlos's Complete Original Score," contains all of the composer's electronic music from the classic film, including a good deal of newly mixed unused music.

Carlos's music is at its most effective in either abstract or sick-puppy veins. The opening track ("Timesteps," heard here in its complete form) is a wonderfully opaque collage of sweeping electric soundscapes; processed voices, ticking clocks and cricket chirps; and primitivistic percussion. The "March from *A Clockwork Orange*" twists the popular/pious ideology of Beethoven's Ninth Symphony

(finale) into something sarcastically sincere—it's a celebration of humanity that replaces the human voice with the output of a vocoder (an electronic device which reads then replicates sounds such as singing). "Country Lane" melds Rossini, the Dies Irae, and "Singin' in the Rain" into a disturbingly spry two-step. Yet, while Carlos's versions of "La Gazza Ladra," the scherzo from Beethoven's Ninth, and even her original "Orange Minuet" may move in the same sonic directions as the other tracks, the relatively literal-minded interpretations do little to continue the black-hearted fun. This odd fluctuation keeps the album from establishing a unified tone, but it's easy to see why Kubrick was so attracted to

their ambiguity.

Carlos is a true craftsman when it comes to the technicalities of her music, and it's great to hear a little-represented style of electronic music used for film. The sound is terrific and the liner notes are quite informative (if sometimes silly).

—Doug Adams

Tales of Heaven and Hell

★★★

East Side Digital ESD 81352

7 tracks - 57:29

Tales of Heaven and Hell marks Carlos's return to album form, and is part of several projects (including the newly expanded soundtrack album, above) in which the composer



unstable, so we did it in the studio. They approached us and we flew out to Los Angeles and we did the orchestra in England because I wanted to use the same people who had been involved with my music for Kubrick's *The Shining* which did not get used, because by then he'd fallen in love with other temp tracks. JB: *Was Tron the first time you really got involved with synchronizing music to action?*

WC: No, there was some of that in *Clockwork Orange* and in some student films that I had done when I was coming out of graduate school. In the '70s we would occasionally do Unicef films for a filmmaker in town here who was a good friend. It's kind of straightforward; it can be a nuisance at times, and nowadays it's become almost automated. There's very little you have to think about. That's the reason I did the *Wounding* score, because I wanted to get a slave driver and lock everything up to within 1/44 thousandth of a second and just spin along and see what that was like, and I enjoyed the process.

with sound effects and music, and they went back and used my two-inch tapes and mixed down sections and put them in synch with the new recordings for a children's record.

The same people who put that together got involved with the computer game industry and extracted some materials for that, and some of which were turned into the usual electronic motifs by the people they hire. The bigger companies usually hire musicians and composers to work with them, and that's what happened with the *Tron* game. It was done by legitimate people who knew what they were doing, and they did a pretty nice job.

JB: *So they created the music based on your motifs?*

WC: They had my scores, they had everything, and they had the rights to it. We had nothing at all to do with it except that somebody pointed out that there was a *Tron* game out, and there it was and it was playing all my tunes. But of course as a film composer if you're shrewd about it, you work in a way that would lend itself to that. You do leitmotifs and you do melodic structures that can be broken apart because you're going to need to do that yourself when you start writing to the film. A good film score is natural fodder for things like computer games. Why not?

JB: *Have there been any plans to release the score on CD?*

WC: The soundtrack is something that I've been wanting to have out. It's been frustrating because I'm proud of the music on that one. The trouble has been that up until now, when I had my contract with CBS, they weren't interested in it. They became a very apathetic company, like so many large companies, and I had already walked that path and I decided next time, small company.

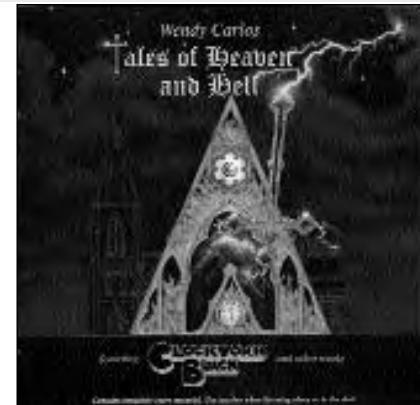
East Side Digital are very interested in *Tron* and they told me that they were going to make queries with Disney to bring it out, and that would be lovely. But the reason it hasn't appeared has nothing to do with me. The public has this fanciful idea that the composer controls everything, which is preposterous. We're just another person among many involved, and often the one with the least power. I hope that there is something reached because a lot of fans on my website continually berate me because I haven't released *Tron*, and I try to explain to them what's going on in reality.

JB: *That's a big score with a lot of our readers, too.*

WC: Well, I wouldn't have been able to predict that *Sonic Seasonings* and *Clockwork Orange* were going to come out, and I wasn't even sure when *Tales of Heaven and Hell* was going to come out. Distribution in this country

Jeff Noon's play, and it's a beautiful adaptation. It's a brooding type of film, placed in an unnamed South Atlantic island that could be the Falklands. It's a military base that has wound down: the war is no longer going on, the enemy is never named, and the people are mostly Britain-based soldiers and young men and women who have come from the mainland and who are going out of their trees because there's nothing to do on this island. People have sheep and farm and there's a small center of town. The main general is going out of his mind because he has a brain tumor and he's kind of the most sympathetic character.

It's filled with antiheroes among the disenfranchised youth of the twentysomethings, and it's a very sad film. It's one that leaves you with a mood as you leave the theater, and it was an evocative thing to get inside their heads. I was given fairly large carte blanche to do some horrific things and also some inside-psyche mood paintings, and that's what the film became.



returns to her material from *A Clockwork Orange* and puts it in a new light. This hour-long album consists of seven lengthy tracks running between three and 17 minutes in length, in which the composer conjures up supernatural environments using electronic tones, surprisingly catchy rhythms and sampled vocal effects—blending hellish, demonic recitations with soothing, monkish Gregorian chants and eerie, wailing melodies.

"Clockwork Black" is an elaborate piece opening with the crashing sounds of thunder, moaning voices and a sampled chorus saying things like "we are in hell" and "we are the damned" before subtly referencing the classical material from *A Clockwork Orange*. "City of Temptation" is more of a questing, dark journey, albeit with a highly involving rhythmic devel-

opment and loads of percussive effects. Carlos's "scary" effects (there's actually a warning on the cover about this) vary from mildly chill-inducing to engagingly silly (some of the sampled vocal effects put me more in mind of the '70s hit "Calling Occupants of Interplanetary Craft" by The Carpenters), but the album as a whole is a surprisingly good listen that lies somewhere between new age and an interesting movie soundtrack. —Jeff Bond

Sonic Seasonings ★★

East Side Digital ESD 81372
Disc One: 3 tracks - 65:22
Disc Two: 4 tracks - 60:01

To film music fans, Carlos may always be known as the composer of a handful of film scores, but back before synthesizers were as commonplace as indoor

plumbing, she was one of a few responsible for making people take them seriously. Way back then, operating synthesizers was like running a small factory, and Carlos and her longtime producer Rachel Elkind were among the few capable of coaxing genuine artistry out of the finicky gadgets. Today, her *Switched-on Bach* album has become standard listening in music history classes.

The original 1972 album of *Sonic Seasonings* represented the Wendy Carlos of the concept album rather than film world. Heard here in a digitally spiffed-up form, *Seasonings* is more a grandmother of those "Sounds of Nature" tapes guaranteed to provide hours of peaceful sleep for over-stressed city dwellers. Four seasonally driven tracks (each hovering around the 20-minute mark) allow scant musical ideas (all electronically generated, of

course) to lap up around the edges of "Musique Anti-Concrete" recordings: tweeting birds, pouring rain, rolling waves, crackling fires, and mooing cows (yes, really). The remaining three tracks present a rejected attempt at the "Winter" movement, and two more nature-inspired tracks: "Aurora Borealis" and "Midnight Sun."

As always, Carlos's work is expertly produced and some of the effects are genuinely effective, such as the panning stereo throb in "Summer." But the majority of the effort here has gone into accurately reproducing natural sounds, leading one to search out a "God is my co-producer" credit. If you've got 125 minutes to kill and want to experience the natural world... go outside. Failing that, check out this album.

—D.A.

has become a dicey business at best, and there are a lot of flakes running the industry. A lot of people try to do it on their own; it's a mom and pop industry and you seldom see the records anywhere. It's the best of times and the worst of times, I guess.

COMING ATTRACTIONS

JB: *Tell me about the score you just did.*

WC: That hasn't been released yet. The film has the name *The Wounding* which is the title of the sci-fi writer

It was a good experience; the sounds came out really well, we had a nice ensemble and some live singers like on *Tales of Heaven and Hell*. I like the score a lot, and when the film finally comes out, we'll put out the soundtrack album. My heart is in this field, and I have kept my foot in the door to some extent, and now that I've done this film I think to myself that I might like to take another one on in a year or so. It's a lovely medium and I can't see any reason for the snobbery that's been directed towards it.

FSM

FILMMAKERS SOW, COMPOSERS REAP

ANDY DURSIN separates the wheat from the chaff in last year's crop of music

To complement, if not surpass, the most uninteresting year of movies in a long time, 1998 gave us a modest crop of quality film scores. There was little in the way of groundbreakers, but listeners looking for something to tide them over before John Williams's next *Star Wars* score found many solid works.

Here are my Top Five Scores of 1998, plus our usual picks 'n' pans...

Dangerous Beauty (George Fenton, *Restless*)

Fast becoming as reliable as John Barry, George Fenton hit his stride in 1998 with his work on *Ever After* (see below), *The Object of My Affection*, and particularly the pleasing historical soap opera, *Dangerous Beauty*. Replacing Rachel Portman, Fenton composed a grandly satisfying, enchanting score accen-

moted *Soldier* and *The Avengers* and hardly bothered with the Prefontaine biopic *Without Limits*, produced by Tom Cruise, and this movie.)

Nevertheless, Fenton's score is my pick for the best of the year since it fits all the essential requirements: the score is memorable, both in the film and on the album, never overstays its welcome, and is given a major part in the movie as it underscores montage sequences without dialogue—lifting a one-dimensional script into solid entertainment.

For his work on this picture—and many other films of late—Fenton deserves kudos and consideration for being one of the most versatile composers in film today. If you haven't paid attention to Fenton's recent efforts, *Dangerous Beauty* is a great place to start.

The Mask of Zorro

(James Horner, *Sony Classical*)

James Horner also had quite a year in 1998. While his *Titanic* soundtrack was the top-sell-

ing and Antonio Banderas) was embraced even by listeners who have soured on Horner's recent output. Just as overpowering in spots as you would expect it to be, and melodic and lyrical in others, Horner followed his rather subdued work on *Titanic* with a *Zorro* score that's worthy of the adventure inherent in the title. It also features a memorable love theme that benefits the relationship between Banderas and the ravishing Catherine Zeta-Jones.

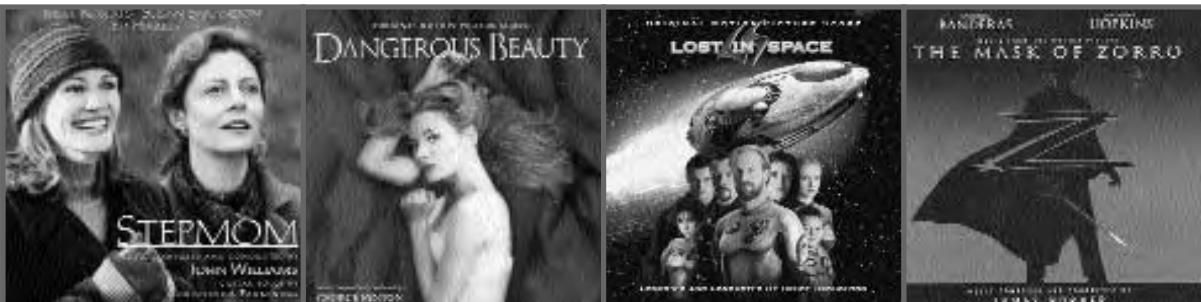
It may not have the energy of *Krull* but as far as sprawling film scores go in the '90s, it more than fits the bill. As for the album, even after some 70 minutes, it doesn't tire you out, and in this day and age, that counts for something.

Ever After (George Fenton, *London*)

Fenton strikes again, this time with a lyrical, unabashedly romantic score for the sleeper hit with Drew Barrymore and Anjelica Huston.

While trailers hinted at a teeny-bopper picture with its remixed backing of Laureena

A good release is worth repeating; here's a few of our favorites



tuating a simple guitar melody heard in both sweeping orchestral arrangements and broader, comical strokes. It's both playful and poetic, with an infectious theme that makes repeated listening welcome.

Of course, not everyone heard this score. Despite some good reviews, few bothered to see the movie, which changed its title a handful of times prior to release; expecting a stinker, Warner Bros. sparsely released the film, which turned out to be another bad decision in a year filled with poor judgments for the studio. (It figures they heavily pro-

ing CD of any genre in '98 (with over nine million copies sold!), Horner returned to film scoring with a light schedule that featured two solid scores (for the genre films *Deep Impact* and *Mighty Joe Young*) and one that really hit the bullseye. Of course, you would expect a composer to be inspired by a project like *The Mask of Zorro*, and Horner proved more than equal to the task.

Using flamenco textures and sweeping themes, Horner's score for this grandly entertaining revival of the Zorro legend (featuring terrific performances by Anthony Hopkins

McKennitt's "The Mummers' Dance," the film *Ever After* turned out to be quite different—neither a straight rendition of the fairy tale nor a strictly '90s "Gen X" retelling (a la *William Shakespeare's Romeo + Juliet*). The movie is a fresh and appealing take on the Cinderella story, stripped of its overtly fantastical elements and with a good dose of romantic charm put in its place.

Fenton's score is vital since it becomes the glue between the film's new-fashioned sensibilities and old-fashioned origins; with its moving and eloquent passages, Fenton nicely



underscores the relationship between Cinderella and the dashing young Prince, while the score's final orchestral flourish is likely to send a shiver up the spine. It may be generic in that it's the kind of storybook score that we would routinely hear decades ago, but the fact that few films are scored in this manner now makes Fenton's work a standout.

More of an outwardly upbeat score than *Dangerous Beauty* (which is subtler and thematically more diverse), *Ever After* was initially slated to be scored by John Barry before Fenton stepped in and composed his second noteworthy score of 1998.

Stepmom (John Williams, Sony Classical)

If you were expecting sickeningly sweet string accompaniment for this Chris Columbus-directed tearjerker, you'll be pleasantly surprised to find out this is not the case.

A perfect example of an intelligently scored entry in the "weepy-women's-film" genre (there's no better way to phrase it), John Williams's delicate score to *Stepmom* features pensive guitar solos by Christopher Parkening and marvelous restraint—there are no gooey moments, and most tellingly, no overbearing themes that we'll be hearing in trailers for the next five years. Closer to *The River* in its use of guitar and orchestra than *The Accidental Tourist* (which one would expect it to resemble), Williams's *Stepmom* puts its themes of familial relationships and life-affirming moments across with style and grace.

Lost in Space

(Bruce Broughton, TTV and Intrada)

Aside from turning out several high-profile children's scores, and one notable western soundtrack (*Tombstone*), we haven't heard nearly as much from Bruce Broughton this decade as we should have. This especially holds true when it comes to the exciting and thematic scores Broughton wrote for *Silverado* and *Young Sherlock Holmes* over a decade ago. Broughton hasn't been given the opportunity to write that kind of music of late, which is a shame when you hear his terrific score from last spring's insipid *Lost in Space* movie.

After Jerry Goldsmith and Mark Isham departed for a myriad of reasons, Broughton stepped in and delivered his finest work in many years, marked by a diversity of action cues and noble, uplifting passages that echo *Silverado* and even *Young Sherlock* in their lyricism and effectiveness. At several moments, listeners will be able to identify this score as being a distinct product of Broughton—a rare occurrence in an age of nondescript orchestral soundtracks.

Unfortunately, several of Broughton's cues were condensed in the finished film, and his end credits music was discarded in favor of techno mixes. However, perhaps it's just as well that Broughton's contribution was tampered with, because his score deserves more than to be associated with the

wretched movie. With Intrada releasing an expanded score album, Broughton's score can be appreciated by all as one of the year's finest.

Honorable Mentions

Elliot Goldenthal's evocative score from the underwater Michael Crichton thriller *Sphere* (Varèse Sarabande) varied from full-blown horror to otherworldly piano and strings, all contemplating the possibility of alien life. Far less bombastic—and subsequently more effective—than most of Goldenthal's recent work...

Hammered by FSM readers but one of the main ingredients in the picture's success was James Horner's emotional music from *Deep Impact* (Sony Classical), the superior of the year's two comet-hitting-the-Earth movies. There wasn't any restraint in conveying the human drama at the core of this entertaining disaster movie, but Horner accentuated character instead of the obvious apocalyptic circumstances...

Jerry Goldsmith's pleasing score from *Star Trek: Insurrection* (GNP/Crescendo) is perhaps the least memorable of his four contributions to the series, if only because much of his music centers around the calm, serene setting of the film's *Lost Horizon*-inspired script. Nevertheless, the music was one of the film's few bright spots, and is infinitely superior to Goldsmith's formulaic work on recent action pictures (try *U.S. Marshals*)...

Thomas Newman wrote one of his finest works for the box-office disappointment *Meet Joe Black* (Universal), a poignant fantasy with Brad Pitt and Anthony Hopkins. Once again combining haunting piano themes with full orchestra, Newman added an emotional layer at which the film only casually hinted.

Most Successful Comeback

Michel Legrand's storybook score for *Madeline* (Sony) went overlooked by many listeners, but it's charming and reminds one how effective his music can be when not underscoring bad James Bond remakes.

Sunk by Misuse of Music Citation

To John Williams's score from Steven Spielberg's brilliantly directed—albeit marginally overrated—WWII hit *Saving Private Ryan* (DreamWorks). Not that Williams's music is anything less than serviceable, it's just that Spielberg's use of it—as in *Amistad*—is primarily to underscore the aftermath of the film's battles. The inherent drama and emotional reflection of these moments (of which there aren't enough of in the film, in fact) are self-evident and don't really require music. A case of a great movie and great (if muted) music, but the two not quite meshing together.

Most Disjointed Film Score

To Peter Weir's mix of Burkhard Dallitz, Philip

Academy Award® Nominations

Original Musical or Comedy Score

A BUG'S LIFE

Randy Newman

MULAN

Jerry Goldsmith

PATCH ADAMS

Marc Shaiman

THE PRINCE OF EGYPT

Hans Zimmer

SHAKESPEARE IN LOVE

Stephen Warbeck

Original Dramatic Score

ELIZABETH

David Hirschfelder

LIFE IS BEAUTIFUL

Nicola Piovani

PLEASANTVILLE

Randy Newman

SAVING PRIVATE RYAN

John Williams

THE THIN RED LINE

Hans Zimmer

Original Song

"I Don't Want to Miss a Thing" from **ARMAGEDDON**

Diane Warren

"The Prayer"

from **QUEST FOR CAMELOT**

Music by Carole Bayer

Sager & David Foster;

Lyrics by Carole Bayer

Sager, David Foster,

Tony Renis &

Alberto Testa

"A Soft Place to Fall"

from **THE HORSE WHISPERER**

Allison Moorer &

Gwil Owen

"That'll Do"

from **BABE: PIG IN THE CITY**

Randy Newman

"When You Believe"

from **THE PRINCE OF EGYPT**

Stephen Schwartz

**Congratulations to all the nominees,
especially Randy Newman,
going for the hat trick.**

Glass, and classical pieces in *The Truman Show* (Milan), one of the year's best movies, though not one of 1998's best scores. At times quirky and offbeat, at other times grating and redundant (as when Truman talks with best friend Noah Emmerich at the end of a pier—my candidate for the year's "It Feels Like Root Canal" Award). The score once again showed evidence of Weir's eclectic taste. However, I couldn't help but think that a more cohesive sound provided by one composer wouldn't have yielded a more interesting and satisfying result.

Fastest Re-Scores Award

First, to Michael Kamen on the mediocre Vincent Ward fantasy *What Dreams May Come* (Beyond), replacing an evocative yet static score by Ennio Morricone; second, to Joel McNeely on a film Kamen was originally attached to—the disastrous screen adaptation of *The Avengers* (Compass III)—which stands as one of McNeely's better efforts of late.

Diminishing Returns Certificate

To Jerry Goldsmith, Matthew Wilder and David Zippel's *Mulan* (Disney). After reading many film score purists (unfairly) crow about Alan Menken's Disney efforts for years, it's only fair to criticize this collaboration for its lack of fresh ideas. Goldsmith's score was pleasant but forgettable, while Wilder's songs were completely transparent, an adequate but bland concoction of ballads in a more contemporary style than Menken's. That Goldsmith has taken to performing his arrangement of Wilder's songs in concert, instead of his original compositions, speaks volumes about the "been there, done that" feeling one gets from his music.

After last year's *Hercules*, it's evident that the amazing financial receipts and widespread critical acclaim from the Disney films released earlier in this decade are long since past—there are no "A Friend Like Me" or "Beauty and the Beast" song/score standards being set by their recent productions. Hopefully *Tarzan* will reverse that trend.

Most Temp-Track-Impaired Scores

Randy Newman's solid music from the overrated Gary Ross social commentary *Pleasantville* (Varèse Sarabande) featured too many passages that sounded like *Edward Scissorhands* for comfort; Joel McNeely's polished but recycled *Soldier* (Varèse Sarabande) could have been called an "Unoriginal Soundtrack Album" with its quotes from every recent action film score (too numerous to mention).

Strangest Bedfellows

Spike Lee's latest joint, *He Got Game*, fea-

tures the once-in-a-lifetime credit, "Music by Aaron Copland/Songs by Public Enemy." Chalk up Lee's attempt at using Copland's classics as one of the year's most intriguing, but failed experiments; while the basketball montages receive a certain poetry and lyricism when matched with Copland's compositions, the music only undermines the superfluous nature of Lee's subplots at other moments (notably Denzel Washington's relationship with hooker Milla Jovovich).

Most Overhyped Soundtrack "Event"

DreamWorks' three separate soundtracks (four, counting the Walmart special-release) for *The Prince of Egypt*, totalling over 210 minutes of mostly forgettable inspirational fluff, despite the respective talent involved.

Citation for Studio Impeachment

To Dimension/Miramax for dropping most of John Ottman's score from *Halloween H20*, retaining only a handful of his cues (most notably Ottman's orchestral arrangement of John Carpenter's original theme). Opting instead to use a temp-track of sorts of mostly new and tracked Marco Beltrami cues from *Scream* and *Mimic*, the studio showed a lack of knowledge about this series by throwing out a low-key and effective score (not far removed from the Carpenter and Alan Howarth aesthetic, albeit in an orchestral vein) in favor of a bombastic, shrill "Horror Movie Soundtrack." Ottman's unexpurgated soundtrack was released by Varèse Sarabande as *John Ottman: Portrait of Terror*, an album that only confirms what a knuckle-headed decision it was to slice up his original work.

Best Collection of Songs and Score

Nigel Westlake's original score plus Dean Martin, the Chieftains, and Peter Gabriel on the soundtrack from the imaginative *Babe: Pig in the City* (Geffen), a movie that bombed in theaters but will find an audience in the future. Incidentally, to clear up his debated involvement in the film, Ed Shearmur only arranged the backing for the film's songs, and did not contribute additional score cues for the movie.

Reissue Award

To Arista Masters' long-awaited restoration of John Williams's *Close Encounters of the Third Kind*, boasting improved sound and a generous collection of previously unreleased tracks. After the *E.T.* debacle from a couple of years ago (which utilized some incorrect takes), it was a relief to hear this one done right. Only caveat: two thumbs down on the booklet notes, which fail to address the selection of the individual cues, and how they differ from those on the original soundtrack.

Most (Generally) Outstanding Collection of New Recordings

Varèse Sarabande's series of "Film Classics" hit its stride in '98 with *Body Heat*, *Midway*, *Somewhere in Time*, *The 7th Voyage of Sinbad* and *The Trouble with Harry* among others, offering first-rate new presentations of classic film music, often with previously unrecorded tracks (or, in the case of *Midway*, entire premiere recordings).

The lone disappointment was a big one, however: the 2CD recording of John Williams's *Superman: The Movie* by John Debney and the Royal Scottish National Orchestra offered some satisfying unreleased cues but also an erratic performance that, in its most ragged moments, fails to do justice to Williams's music. (This came as a surprise after the solid job Debney and the RSNO did on the Herrmann albums.)

Otherwise, the Varèse roster was golden, and there seem to be plenty of goodies on tap for '99 (including *Amazing Stories*—finally!). Kudos to Robert Townson for instigating a series that has been appreciated by soundtrack listeners of all ages.

Most Exciting New Trend

Isolated DVD scores with composer commentaries. Mark Isham's isolated track on New Line's "Platinum Edition" DVD of *Blade* is worth it just to hear Isham talk about his craft, his collaboration with director Steven Norrington, and the various changes a film score can be put through—especially when having to work around songs, as the composer did here. To listen to Isham first-hand is a treat for any film music aficionado; here's hoping this development expands in '99.

And a Final R.I.P...

To the Dearly Departed Scores of the past year, among them: Philip Glass's *The Truman Show* (most of it), John Ottman's *Halloween H20* (likewise), Rachel Portman's *Dangerous Beauty*, Michael Kamen's *The Avengers*, Ennio Morricone's *What Dreams May Come*, Michael Nyman's *Practical Magic*, Patrick Doyle's *Stepmom*, and John Barry's *The Horse Whisperer* (recorded in part on Barry's *Beyondness of Things* album). May we hear them all anyway, which come to think of it, we did to an unusual degree in 1998.

That's enough ranting for another year. Go ahead and fiesta like it's 1999, and we'll see you—hopefully—in the next century (barring unforeseen computer crashes and more Bruce Willis turkeys)!

FSM
If anyone needs to sound off in the interim, visit Andy Dursin's "Aisle Seat" review/commentary section at our website (www.filmscoremonthly.com/aisleseat) or email dursina@att.net. Adios!

LET US DWELL UPON THE PAST



JEFF BOND considers the richness of our ancient history

For the typical soundtrack-loving nerd (i.e., me), 1998 seemed like a year in which there were greater rewards in looking to the past (with a lot of great reissues of both soundtracks and feature films) and to the future (has everybody bought their *Phantom Menace* ticket-line camping gear yet?) than in the films and film music actually being produced. Most of the best pictures (*Happiness*, *The Opposite of Sex*) had scores that were appropriate and occasionally even clever, but hardly the sort of thing to find its way into your CD player more than once or twice. Meanwhile, the blockbuster scores we devote so much ink to (and for that we have no one to blame but ourselves) have become increasingly generic. Nevertheless, there were examples of each that stood out. In no particular order:

Incognito (*John Ottman, RCA Victor*)

John Ottman had a good year, with his clever *Fantasy Island* theme and pilot score, an effective contribution to Bryan Singer's *Apt Pupil* that was practically canonized in Los Angeles' *New Times*, his orchestral take on John Carpenter's *Halloween* theme in the perfunctory *Halloween H20*, and this elegant and richly atmospheric score to what turned into one of the more expensive direct-to-video releases in recent years.

Pleasantville (*Randy Newman, Varèse Sarabande*)

Randy Newman provided this ingenious but problematic movie with such a rich, emotional undercurrent that he made it seem a little more profound than it actually was.

Mulan (*Jerry Goldsmith, Walt Disney*)

Goldsmith returned to two genres that have served him well in the past: animation (*The Secret of NIMH*) and Asia (*The Chairman*, *The Sand Pebbles*). Disney's album does the score a disservice by omitting spectacular battle music and obscuring Jerry's contribution with a bunch of disappointing songs.

Lost in Space

(*Bruce Broughton, TTV and Intrada*)

It may not be another *Silverado* or *Tombstone*, but Broughton's theme (yes, there is a theme) is heroic, warm and moving, particularly as developed in "The Portal." [see review, page 44.]

The Butcher Boy

(*Elliot Goldenthal, Edel America*)

An inspired use of "Mack the Knife" energized Neil Jordan's hallucinatory tale of the coming-of-age of a young Irish sociopath, brilliantly scored by Elliot Goldenthal.

Hilary and Jackie

(*Barrington Pheloung, Sony Classical*)

While audiences were busy blubbering at manipulative tear-jerkers like *Stepmom* and *Patch Adams*, they could have been experiencing this profoundly moving portrait of cellist Jacqueline Du Pré and her sister Hilary, with a beautiful and subtle score from Barrington Pheloung (*Inspector Morse*) and a powerful use of Elgar's Concerto for Cello and Orchestra.

Saving Private Ryan

(*John Williams, DreamWorks*)

John Williams's score arguably didn't belong in this hard-hitting account of WWII battle action, but his end title "Hymn to the Fallen" (for the heroes of Normandy) is a spellbinding, unforgettable composition that compares favorably to some of Ennio Morricone's best melodies. Johnny: better clear your mantel for another Oscar....

Ronin (*Elia Cmiral, Varèse Sarabande*)

Although his use of the duduk reminded me of the necessity for just about everything to have *Titanic*/ *Braveheart*-style wafting ethnic sounds these days, Elia

Cmiral's kinetic, growling action score was the perfect accompaniment to John Frankenheimer's riveting return to action movie primacy.

Les Misérables (*Basil Poledouris, Hollywood*)

Basil Poledouris's score for this retelling of the classic Victor Hugo novel is the exact opposite of last year's *Starship Troopers*: low-key, gently flowing, bringing an epic sensibility more through the construction of its primary theme than the massive resources of the orchestra.

The Mask of Zorro

(*James Horner, Sony Classical*)

Academy Award-winning composer James Horner apparently now gets his own title card with that legend in every movie ad, but this score (and to a lesser extent *Mighty Joe Young*) shows why he'll be winning more Oscars in the future: he's a superb colorist who's still coming up with interesting approaches to scoring movies.

HONORABLE MENTIONS

John Ottman's theme and pilot score to the TV resurrection of *Fantasy Island*, Elliot Goldenthal's *Sphere*, Rachel Portman's *Beloved*, Trevor Jones's *Desperate Measures*, Christopher Young's *Urban Legend*, the first ten minutes of Joel McNeely's *The Avengers*, Carter Burwell's *Gods and Monsters*, David Holmes's *Out of Sight*, Doug Fane's *Holly vs. Hollywood*, George S. Clinton's *Wild Things*, James Bernard's new score to the silent *Nosferatu*, Danny Elfman's *A Simple Plan*, and Stephen Warbeck's *Shakespeare in Love*.



THOSE DARNED RE-RECORDINGS

Though I still would prefer the original film performance 99% of the time, the

re-recording boom is not to be dismissed and does offer listeners access to some scores they might never be able to hear. Attention Bill Stromberg and John Morgan: time to do *The Night of the Hunter*.

King Kong, Moby Dick, and

The Hunchback of Notre Dame (*Marco Polo*)

Granted, most of these were delayed from 1997, but who would have thought we'd get superb new recordings of these three classic monster movies in one year? *King Kong* has never sounded better, *Moby Dick* is a revelation and *Hunchback* should make us all vow never again to listen to Disney's version.

Body Heat

(*John Barry, Varèse Sarabande*) It might seem crazy to completely re-record a score from the '80s, but this experiment really works, providing some cues discarded from the SCSE limited edition (which is impossible to find anyway). Since the original soundtrack album was mixed without Barry's approval back in 1981, the re-recording is actually a better balance of the film's orchestral, jazz and synthesizer elements.

Close Encounters of the Third Kind

(*John Williams, Arista Masters*)

It might be a little fitful in this form, but there are moments in this spine-tingling celebration of the nocturnal that are as sublime as anything John Williams has ever created, from the hair-raising, rumbling introduction of Flight 19 to the final, glorious 40-minute encounter with the unknown. Thank you Arista, Shawn Murphy, and Laurent Bouzereau for making one of my pathetic little dreams come true.

In Like Flint/Our Man Flint

(*Varèse Sarabande*)

A terrific combo platter of '60s spy action from Jerry Goldsmith that makes a great double bill with the *NFL Films* album—two CDs that prove that the '60s is the most underrated period in American film scoring.

PRAISE BE TO RYKODISC

In the interest of fairness, it should be noted that we FSM staffers write notes for and give advice to this company, but that doesn't mean we can't enjoy their releases. (Who could have imagined a 3CD set of Alfred

because it's not a digital re-recording (the sound is incredible) or because I did the liner notes (the sound is incredible) is doing themselves a grave disservice. Remember: Elmer is scoring *The Wild Wild West* this year....

SHAMELESS PLUG DEPARTMENT

The *only* disadvantage in FSM having started its own soundtrack label is the fact that we don't review our own CDs, so it is with grave embarrassment that I submit the following as my favorite album of 1998:

Fantastic Voyage

(*Leonard Rosenman*)

By far the biggest thrill of the year for me was helping one of the most overlooked science fiction scores around to get its first-ever CD release. Leonard Rosenman's coiling impressionistic score is a dream-like musical trip; not for every taste, but a blast for fans of modernistic writing.

FILMS THAT COULD HAVE DONE WITHOUT THE SONGS

The Prince of Egypt Hey, that opening number really got across the brutality of slavery....

Pick hits that were gloriously re-released and gratefully received in 1998



The Trouble with Harry

(*Bernard Herrmann, Varèse Sarabande*)

Joel McNeely's swan song for Varèse (at least until *Citizen Kane* turns up) finally gives this gorgeous Herrmann effort (his debut collaboration with Hitchcock) the full presentation it's always deserved.

THE GLORIES OF THE PAST

The best listening for my money this year came from some terrific reissues and scores put on CD for the first time:

The Power and the Glory: Music from NFL Films

(*Sam Spence, Tommy Boy*)

The most insanely enjoyable soundtrack album of the year; between Sam Spence's kitschy, thrilling football music and John Facenda's sober, velvety narration, nothing will make you feel more like a man than this album.

Newman's masterful *The Greatest Story Ever Told?*)

The Misfits

(*Alex North*)

Alex North's heartbreakingly farewell to Clark Gable and Marilyn Monroe also features a fantastically rousing action ballet for wild horses.

The Living Daylights

(*John Barry*)

The original CD used to be a guilty pleasure of mine, but hearing the score with a half-hour of additional music is a revelation—this actually ranks just short of Barry's Bond scores from the '60s.

The Magnificent Seven

(*Elmer Bernstein*)

Finally, one of the most legendary, ballsy motion picture scores in history sees the light of day in this wonderful release. Anyone who has avoided buying this because it's in mono (the sound is incredible) or

Mulan Does the term "suspension of disbelief" ring a bell? After spending millions to create a graphically compelling vision of ancient China (to the tune of a terrific Jerry Goldsmith score), this effort blows it every time Donny Osmond (*Donny Osmond!*) belts out a song or Eddie Murphy appears as a jive-talking miniature dragon.

Readers may note that, aside from the final category, I've dispensed with naming the "worst of" this year. As an FSM contributor, I have daily opportunities to make enemies of composers—who I will inevitably run into or interview later. Eliminating this one category exponentially decreases my chances for uncomfortable social interaction in L.A. Look for further symptoms of selling-out as my Hollywood adventure continues! FSM

Jeff Bond is the managing editor of this magazine; send comments to jbond@filmscoremonthly.com.

THREE SCORES LESS ORDINARY



DOUG ADAMS perseveres and finds soundtracks worthy of praise

Never let it be said that the film critic is a pessimistic creature. We were barely into the waning days of December when knee-jerk nostalgia had several major critics declaring 1998 the finest year for films in the '90s. That may be the case, but most were probably responding more to the pleasant surprises afforded by the year. Bill Condon, Sam Raimi, Jim Carrey, Gary Ross: who'd have guess that Oscar's potential darlings would come out of left field?

The majority of this year's high-profile film music, however, came from familiar faces. So, maybe it's that sense of dogged reliability (or perhaps cynicism) that's left me with the impression that 1998 wasn't such a hot year for film music. That's not a prognostication of gloom and doom, it's just that so many scores were new wine poured into old bottles. They succeeded and failed in the same patterns of their predecessors. While *Mulan*, *Saving Private Ryan* and *The Horse Whisperer* all featured rock-solid composing and spotting, none had that gonzo sense of "What the Heck Is This?" innovation. That's not to say that gonzo is always the way to go, but it can certainly help one to distinguish oneself.

Like last year (Vol. 3, No. 3), this isn't a Best of the Year list per se. Instead, it's a look at three scores that, to my sensibilities, were most successful at trying something out of the ordinary.

Bulworth (*Ennio Morricone, RCA Victor*)
This is admittedly a black sheep in that much of the score's innovation didn't originate with Morricone. Those of you familiar with this score via the CD should realize that only about 10% of it was used in the film, and even those sections were often layered with hip-hop beats. This happened in dubbing, without Morricone's input, but the resulting amalgam was pretty interesting. I've long felt that modern-day composers need to bury their fears of pop-originated musical devices and here was a score that, despite its technical maladies, did exactly that. Morricone's literate Neo-

Romantic chorales coupled with urban rhythm tracks proved that there is fertile ground for any composer willing to acknowledge that rap styles and electronic grooves are good for more than the pseudo-terrorization of WASP audiences. It's only too bad this approach wasn't presented to Morricone before he wrote the score; I'd love to see what he would generate in a hip-hop vein. And if this score allows Morricone or another composer the chance to do something like that down the line, then it certainly deserves a vote as one of 1998's most innovative.

The Butcher Boy

(*Elliot Goldenthal, Edel America*)

Leave it to the aggressively modernistic Elliot Goldenthal to stir the embers of controversy with this love it/hate it score. Goldenthal is the only composer working on "A" projects today who consistently and unabashedly incorporates contemporary devices. If you're in tune with that aesthetic, Goldenthal has the ability to knock it out of the park; if you're not, his style can be pretty caustic. On a purely technical level, it's hard to deny that he's a fabulously accomplished and individualistic composer.

Goldenthal is also a composer who is most effective when he finds a film that can match the scope of his style—not the other way around. His scores have always been at their most profound when they're selling big ideas, and in *The Butcher Boy*, he dishes out a whopper. After all, it's the only score of 1998 which is framed entirely through the eyes of a brain-fried, hyperactive adolescent boy. Goldenthal's music shrieks and bubbles its way right under your skin by matching Francie's manic over-reactions beat-for-beat. Part of the reason the film is so disturbing is that we're not only watching Francie's behavior, but we're having it filtered through his sensibilities. With a combination of sugar-rush-pop-traveling anthems; primitive percussion; hilarious Beethoven, Schubert and traditional quotes; and processed electronics, it's the musical equivalent of a century's worth of art and kitsch culture savagely beating the stuffing out of each other. It yelps and sobs and over-emotes with reckless abandon to create the sense of aural/emotional whiplash present on

both the CD and in the film. And in the process, Goldenthal comes up with more than a fair share of bizarre sounds. When was the last time you heard dobros, accordions, ambient synth effects, and mutated sax loops all in the same score? It's a work like none we've ever heard before—and it's Goldenthal's best in years.

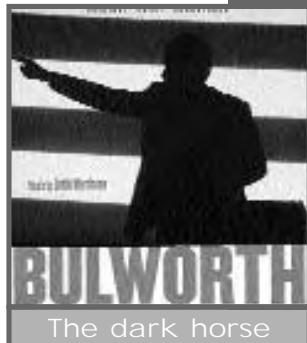
The Spanish Prisoner

(*Carter Burwell, unreleased*)

Here's the flip side of *The Butcher Boy*: Carter Burwell's *The Spanish Prisoner* is a subdued, svelte and enigmatic effort that oozes charming menace. The chamber dance band score has traditionally been more of a European aesthetic, so it's wonderful to see it applied to an American thriller.

David Mamet's talky masterpiece of double crosses is that kind of film in which it sounds like the director commissioned a score because he was told he had to. In these, the music generally ends up sounding like it's not wanted; it apologizes for its inclusion by lurking around the edges of the sound effects, just existing as a vestigial preconception. This is precisely what Burwell's work avoids. It's a score with a strongly cast musical identity—a kind of dirty little tango—which adds to our perception of the film without altering it. Burwell's harmonic palette is stocked with thick jazz chords, stretched eastern intervals and modern chromaticism, all of which are applied to a cabaret dance band-style ensemble (accordion, harp, vibes, tuba, bass, percussion) to lend the film's con game a sense of choreographed grace.

Time and again, Burwell has shown his talent for encapsulating non-musical ideas in his work. In *The Spanish Prisoner*, he not only neatly divines the film's gist, he gives it a unique sonic world in which to dwell. **FSM**
Write Doug@filmscoremonthly.com.



Next Issue: Readers pick the best of 1998!

Recording THE Reagan-Bush YEARS

By Jeff Bond

JERRY GOLDSMITH BUYER'S GUIDE PART TWO



Goldsmith (right) with longtime engineer Bruce Botnick circa 1989.

The 1980s were a period of transition for Jerry Goldsmith. He had wrapped up the '70s with two efforts which were to have a profound impact on his style during the next decade. One was Ridley Scott's *Alien*, for which Goldsmith wrote some of the most disturbing avant garde music of his career, but which the composer found to be a miserable experience—not only for the fact that he doesn't like horror, but most of his cues were dropped, revised, sliced, or replaced by music from his almost 20-year-old score for John Huston's *Freud*. The other was Robert Wise's *Star Trek: The Motion Picture*, a gargantuan production hobbled by special effects and script problems that saw Goldsmith finishing final cues days before the movie's Washington, D.C. premiere.

Star Trek: The Motion Picture netted Goldsmith an Oscar nomination and went on to become one of his most popular scores, and while it was marked by many of the same avant garde techniques that made *Alien* so distinctive, its hallmark was its lush romanticism. With the bitter experience of *Alien* behind him, Goldsmith began a course-change away from the gritty, surgical writing that had marked much of his '70s work toward a bigger, romantic sound that he has continued to the present day.

After another unpleasant experience with Ridley Scott in 1985 (the dumping of his beautiful, impressionistic score from the American release of *Legend*), Goldsmith began a radical streamlining of his elaborate, heavily ornamented music, taking a more lyrical and linear approach even to action works like *Rambo III*. In fact, there seemed to be a conspiracy to deflect the composer away from his busier style of writing: the decade ended with Goldsmith's first collaboration with Paul Verhoeven on the hyper-violent sci-fi adventure, *Total Recall*. Goldsmith returned to the agitated, wildly energetic modernism of his earlier days and wrote what may stand as the high-watermark of his action scoring... but the music was largely buried under gunfire, and despite its intelligence failed to make much of a ripple among the music community, leading Goldsmith at one point to state that he did not want to do any further action pictures. His writing in the '90s has been markedly pared down, with notable exceptions.

Most of Goldsmith's '80s scores are available on CD, and they compose a particularly rich vein of work that ranges from unusual ethnic approaches to drama (*Under Fire*) to spectacular horror efforts (*Poltergeist*, *The Final Conflict*) to experiments in electronic scoring (*Runaway*, *Criminal Law*) to warm comic-adventure efforts for director Joe Dante.

Again, here's a guide to our Goldsmith Point Scale:

- A must-have. One of Goldsmith's finest works that belongs in every serious soundtrack listener's collection.
- Highly recommended. Close to being a classic, and a worthy album with a lot of replay mileage.
- Recommended with reservations. A score that achieves its goals within the movie but makes for less-than-gripping listening in album form.
- If you buy this, Jerry Goldsmith will hate you because you're collecting his albums like bottlecaps.

Sleeping with the Enemy (1991) ●●

Columbia CK 47380 • 12 tracks - 41:30

This score for the Julia Roberts romantic thriller features one of Goldsmith's better contemporary love themes and some nicely done, percussive suspense sequences. The best Goldsmith touches come from a chilling, metallic breathing sound for Roberts's domineering husband. (Yes, this is technically a '90s score.)

Gremlins 2: The New Batch (1990) ●●●

Varèse Sarabande VSD-5269 • 12 tracks - 39:25

Joe Dante's self-indulgent follow-up to his biggest hit offered a number of amusing set pieces and gave Goldsmith several opportunities to noodle around with electronics and self-parodies, although there are also mock-heroic, orchestral action cues to underscore Mogwai Gizmo's adventures inside a gigantic automated building. Goldsmith's mellow French horn ending is particularly beautiful; his symphonic rendition of his original *Gremlins* rag is punchy but static.

Total Recall (1990) ●●●

Varèse Sarabande VSD-5267 • 10 tracks - 40:40

Goldsmith's final action blow-out of the '80s caused him to swear off action movies after nobody paid attention to his brilliant score. Often disregarded due to the similarity (of its first 30 seconds) between Goldsmith's blasting French horn title music and Basil Poledouris's *Conan the Barbarian* (director Paul Verhoeven pushed Goldsmith to conform to a *Conan* temp-track), *Total Recall* is vintage Goldsmith, with some of the most propulsive action music the composer ever wrote and ingenious symbolic touches (like an imbedded mirroring of gestures between the motif for villainous henchman Michael Ironside and Arnie's ascending horn theme) corresponding to the film's "is it a dream?" mind-games.

Varèse Sarabande's album treatment is generous enough, but there are still a number of stupendous cues (such as Arnold's emergence from his Mars "woman" disguise and an epic-sized underground machine-gun massacre) that richly deserve preservation. Bring on

the expanded album! Trivia: Goldsmith began to record his score in Munich, but moved to London when the orchestra wasn't up to the task.

H.E.L.P. (1990, TV theme) ●●

That's Harlem Eastside Lifesaving Program to the uninitiated; this short-lived TV series starred John Mahoney as the commander of a high-tech fire and rescue unit in New York City. Goldsmith's title theme was a rare, post-'70s foray into television for the composer.

The Russia House (1990) ●●●

MCA MCAD-10136 • 17 tracks - 61:34

Goldsmith wrapped up the decade with this understated, jazz-influenced score for a sleep-inducing adaptation of a John LeCarre spy novel. The composer, who for years assembled "low fat" albums of his scores (and is not a fan of "expanded editions"), took advantage of the CD-only format to make the MCA album an hour in length—which even he later admitted is too long. (If only he had chosen to experiment on album length with *Total Recall*!)

The problem for the CD is that the score cues are all of a piece, blending a subtle, searching suspense rhythm over mellow saxophone solos by Branford Marsalis. Nevertheless, *The Russia House* offered Goldsmith some refreshingly mature subject matter and the album, like his early '80s *Under Fire* LP, is a rare crossover effort listenable to the average American as well as the hardened film-score collector.

Leviathan (1989) ●●●

Varèse Sarabande VSD-5226 • 11 tracks - 39:46

Even Goldsmith grumbled that this movie was better the first time he scored it ten years before—when it was called *Alien*. A lifeless and gratuitously crass underwater monster thriller, this barely warranted even the minimal effort Goldsmith expended. The title music (reminiscent of the opening of *Outland*) is evocative and promising, and there are other nice moments scattered about, but the monotonous two-note suspense motif quickly wears out its welcome and Goldsmith's chipper adventure-movie finale is at odds with the tone of the film (although it plays well on CD).

Warlock (1989) ●●●

Intrada MAF 7003D • 11 tracks - 54:38

Recorded in Australia, this modest little supernatural score has an army of detractors, but it's really a deliciously old-fashioned, enjoyably spooky (and synthy) effort that's perfect Halloween music. Goldsmith's melancholy title melody is surprisingly beautiful and there's agitated, staccato suspense music to spare, as well as a gorgeous finale.

The 'Burbs (1989) ●●

Varèse Sarabande CD Club VCL 9201.10 • 13 tracks - 31:04

This alleged comedy from Joe Dante featured a game cast and an amusing premise... and an almost total dearth of laughs. A belated release produced by Varèse Sarabande's CD Club, Goldsmith's score is another effort that works well in the film, but doesn't make it as a stand-alone album. Goldsmith's percolating elec-



tronic opening and busy "neighborhood" music is enjoyable, and the two wrap-up cues showcase a beautifully wistful resolving melody. But Goldsmith's parodies (of his own *Patton* score and of Ennio Morricone's *Once Upon a Time in the West*), while adept, are too obvious. Varèse long ago sold out of their 2,500-copy limited pressing, making this a choice collectible.

Star Trek V: The Final Frontier (1989) **●●●**

Epic EK 45267 • 10 tracks - 42:25

William Shatner's misguided solo *Trek* has a couple of good moments and a nice performance from Laurence Luckinbill, but its status as the most "underrated" *Star Trek* movie was for the most part richly deserved—at least, until the *Next Generation* film franchise began. Goldsmith's score (justly praised by *Newsweek*'s David Ansen at the time of the film's release) is the best thing in the movie by a country mile, full of memorable themes including a rapturous Americana opening, dueling Sybok motifs for the Vulcan character's conflicting inner demons, and an ethereal, *Legend*-like "paradise" theme that's ingeniously colored with regret.

Criminal Law (1989) **●●**

Varèse Sarabande VSD-5210 • 14 tracks - 30:59

Easily Goldsmith's most effective and subtly textured all-electronic score (the competition is *Runaway*, after all), this accompanied an entry in the briefly popular "courtroom psychological thriller" of the late '80s. Goldsmith employs a fluttering, sampled pan-flute effect, synth ostinatos and what sounds like an acoustic piano to bring a note of humanity to an otherwise coldly metallic and droning soundtrack.

Rambo III (1988) **●●●**

Intrada RVF 6006D • 23 tracks - 76:00

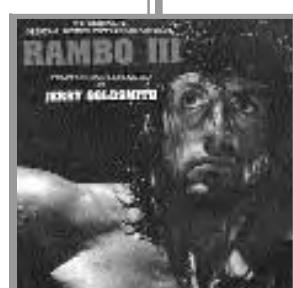
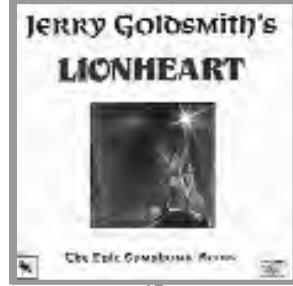
Is this the most lyrical testosterone-overload score ever written? Goldsmith's effort for this epic of Sylvester Stallone taking on the Russkies in Afghanistan was hopelessly meddled with, resulting in much of his new material getting tossed in favor of temp-track cues from *Rambo I* and *II*. It was originally released (combined with pop songs) on Scotti Bros. ZK 44319.

Fortunately, Doug Fane's Intrada label had the moxie to rescue the complete score from oblivion. Utilizing electronics and a large orchestra, Goldsmith wrote several almost nocturne-like cues for Rambo's travels in Afghanistan as well as pulsating, large-scale action pieces. Some of the electronics (notably a frying pan-like sizzle) grate a bit, but there are a number of first-rate battle cues (check out "Firefight" and the terrifically single-minded "The Boot") and an unusually emotional tone for a movie about exploding helicopters.

Rent-a-Cop (1988) **●●**

Intrada MAF 7002D • 12 tracks - 35:39

The dream team of Burt Reynolds and Liza Minnelli was unable to muster up any box-office support for this drab techno-thriller, and frankly, neither was Goldsmith. His bluesy, Mancini-like trumpet theme for Burt is charming, but the rest of the score devolves into indistinguishable, ticking suspense nonsense.



Innerspace (1987) **●●●**

Geffen 24161-2 • 10 tracks - 46:41

Probably the last Joe Dante venture to register as more than a blip on the box-office radar screen, this comic reworking of the '60s sci-fi epic *Fantastic Voyage* is a hoot, and Goldsmith wisely focused on the adventurous aspects of the tale and left the comedy (well-played by Martin Short, Dennis Quaid and Meg Ryan) to function on its own. The brief album mixes 25:38 of score with songs, and Goldsmith's cues often play like an extension of his wonderful *Star Trek: The Motion Picture* with its undulating, V'Ger-like textures for the insides of the human body.

Extreme Prejudice (1987) **●●**

Intrada MAF 7001D • 12 tracks - 50:32

Goldsmith's sole collaboration with Walter Hill would seem to have been a natural, but the composer (deep in his electronic phase) butted heads with the director when he tried to bring some warmth and humanity to a subject Hill obviously felt didn't need it. Intrada's album presents a couple of lengthy chase cues the way Goldsmith originally intended, while the movie versions pare down the composer's broad, emotional writing with pulsating synth ostinatos. It plays like a cross between *Capricorn One* and *Under Fire*, only with a lot more electronics.

Lionheart (1987) **●●●**

Varèse Sarabande VSD-5484 • 15 tracks - 63:03

The final collaboration between Goldsmith and director Franklin Schaffner is no *Patton*... it's a strange medieval adventure about the Children's Crusades, with an uncharismatic Eric Stoltz facing off against a "dark prince" played by a brooding Gabriel Byrne, who blows Stoltz off the screen at every opportunity. Goldsmith's tuneful score mixes orchestra and electronics, sporting a noble title theme and ancillary motifs that unfortunately undergo little development as the score progresses, giving at least a few of the passages a redundant feel. But cues like the propulsive "Failed Knight" and "Forest Hunt" provide plenty of fire and the score is an interesting companion piece to the later, even more romantic *First Knight*. Unfortunately, the playing by a Hungarian orchestra is sub-par.

Varèse Sarabande released the score in 1987 (VCD 47282, 9 tracks, 42:49) and then quickly followed it with an unprecedented *Volume 2* of additional tracks (VCD 47288, 11 tracks, 40:43). In 1994, they released a condensed combination of the two albums under the title *Jerry Goldsmith's Lionheart* (that's the disc info given above) that sadly left off some interesting pieces from *Volume 2*. Fans of the score are advised to track down that hard-to-find second disc.

Poltergeist II: The Other Side (1986) **●●●**

Intrada VJF 5002D • 13 tracks - 53:31

Goldsmith's sequel score for the misfired follow-up to Tobe Hooper's (and producer Steven Spielberg's) original *Poltergeist* relies heavily on electronics. The French horn-based opening is certainly beautiful, and Goldsmith's incorporation of a twisted take on a tradi-

tional hymn, as well as some *Omen*-esque chanting vocals, is inspired. But the electronics too often swamp the orchestra, and the score overall exists in the more streamlined territory of the composer's later efforts of the decade. (This is, however, still preferred by some listeners over the original.)

Intrada's first release of the score, at the time of the movie, was one of the label's earliest albums. Due to high musicians union fees it clocked in at 30 minutes (Intrada RVF 6002D, 5 tracks, 30:01); this shorter album was simultaneously released worldwide by Varèse Sarabande (VCD 47266). In 1993, Intrada realized they had actually overpaid the re-use years earlier, and reissued the album with more music as a limited edition (disc info above), including a lot of the choral material left off the first release.

Link (1986) ●●

Varèse Sarabande VCD 47276 • 11 tracks - 39:20

This tale about a girl (Elizabeth Shue) and a hyper-intelligent orangutan was an ill-advised, quirky horror opus from director Richard Franklin. Goldsmith is in deep '80s drum-machine hell here, but the approach is just whacked-out enough to be fascinating. There's a gorgeous, electronics-laced lyrical theme early on and a few meaty, Stravinskyesque chase cues for strings, as well as a memorably peculiar climactic cue mixing heavy percussion and bells. Out-of-print and hard to find.



Hoosiers (1986) ●● ●

That's Entertainment CDTER 1141 (England)

7 tracks - 39:35

THE ARTIST WHO DID WANT TO CHANGE

Jerry Goldsmith was at the top of his game in 1962 (*Lonely Are the Brave*)... 1965 (*The Sand Pebbles*)... 1968 (*Planet of the Apes*)... 1974 (*Chinatown*)... 1979 (*Star Trek: The Motion Picture*)... 1983 (*Under Fire*)... 1992 (*Basic Instinct*)... and today (*Mulan*). Isn't that incredible?

To do this, Goldsmith has markedly changed his style over the years, since many of his '60s and '70s hallmarks are no longer relevant to today's audiences. Looking back at the decade of velcro and yuppies, there are three main driving forces for the evolution of Goldsmith's musical personality between *Alien* and *Leviathan*.

1) **Movies changed.** The blockbuster mentality created by '70s masterpieces like *Jaws* and *Star Wars* spawned endless imitation and juvenilia that continues to this day. It's the difference between a *Superman* and *Supergirl*, *Raiders of the Lost Ark* and *King Solomon's Mines*, or—to use examples of movies where Goldsmith scored the original and then the knock-off—*Poltergeist* and *Poltergeist II: First Blood* and *Rambo III*.

Along the way, Goldsmith probably saw his average writing time shrink from 10-12 weeks to 4-6, and found himself listening to the filmmakers much more than to his own instincts.

2) **Synthesizers.** Goldsmith has always been a junkie for new sounds, making brilliant use of rare or invented instruments and avant garde performance techniques. In the drum-machine '80s,

he introduced more and more synthesizers to his orchestral tapestries, and joined composers like Maurice Jarre in



helming all-synth scores (*Runaway, Criminal Law*).

While Goldsmith had used simple, early synthesizers in countless '70s scores—most prominently *The Reincarnation of Peter Proud* and *Logan's Run*—beginning with 1983's *Under Fire* he wrote many scores and cues with keyboard-driven rhythms in mind. While the composer has always maintained that he uses synthesizers as “another instrument,” there comes a point where the music either happens in a malleable, acoustic structure, or a fixed, computer-programmed one—not both. As a result, many of Goldsmith's late '80s scores are now dated by their insistent use of electronic rhythms and solos—which isn't to say they're not still cool.

3) **Maestro Goldsmith.** For nearly three decades, Goldsmith wrote dozens of ingenious film scores probably thinking that no one cared about them.

While he had always made infrequent concert appearances, in the late '80s Goldsmith started conducting whole evenings of his own music and was astounded to be mobbed by crazy fans waving records (particularly in England, where Goldsmith has a fan club, and where the smaller geography of the country allows them to congregate). The first big one was March 10, 1987 at the Barbican Centre in London.

Much more so than John Williams or John Barry, Goldsmith's film scores have always been intertwined with the movies themselves. He has few “Adventures on Earth” or “Rocky”-type toe-tappers to trot out, wherein both the music and the movie are recognizable to the average idiot dragged along to a pops concert. He's not going to play the theme from *100 Rifles*, because no one knows it, and he's not going to play his brilliant action and suspense cues because they would come off as disjointed or incomprehensible in concert—if they were even playable by a conventional orchestra.

As a result, Goldsmith's concerts play like a series of similar-sounding, lyrical themes punctuated by more strident passages. They're good, but watching Goldsmith try to be Henry Mancini is a disappointing experience to those acquainted with the true variety and genius of his output.

Speculation like this probably enrages the composer, but one has to wonder what effect it has for him to be aware of “his public,” rather than just writing music in a little room all day, oblivious.

—Lukas Kendall

Anyone expecting a replay of *Players* (1979) for this *Rocky*-like tale of a caring college basketball coach who leads his small-town Indiana team to a national championship is bound to be disappointed. Goldsmith's last Oscar-nominated score of the '80s can be seen as his take on Harold Faltermeyer's *Top Gun*, with a long, inspirational melodic line from synths and strings played over a monotonous drum-machine beat. It helps if you think about a bouncing basketball hitting the gymnasium floor every time the drum machine starts, and once you get into the score's sentimental (and roundly commercial) vibe it's quite a bracing work. (Fans of *Rudy*: this is from the same filmmakers.)

While PolyGram originally announced a CD release of the score, that never happened, and the only available CD is this British import. Since Brits don't know what a "Hoosier" is, the movie was called *Best Shot*

overseas, and so is the CD.

Explorers (1985)

Varèse Sarabande VSD-5261 • 12 tracks - 41:53

Joe Dante's most personal (and underrated) film follows a trio of pre-adolescent boys (a tough guy, a brain, and a nerdy sci-fi fan) who stumble on an alien technology that allows them to construct a working spacecraft in their back yard. Goldsmith's score perfectly captures the boyish enthusiasm, fun and innocence of this movie, with several exciting cues that focus on the construction and testing of the spaceship as well as some good-natured, electronic ribbing of the sci-fi genre as the alien intelligence behind the device turns out to be... well, just watch the movie. The album features 31:26 of score plus songs by Robert Palmer, Night Ranger and Red 7.

STAR TREK: THE FEDERATION FRANCHISE

It's hard to believe, but it's been 20 years since Jerry Goldsmith first traveled to the Final Frontier, writing one of his all-time best scores for *Star Trek: The Motion Picture* (1979). When subsequent *Trek* movies went in different, more character-driven directions, composers James Horner and Leonard Rosenman wrote their own themes for the franchise, and it looked like Goldsmith's TMP march would remain unique to Robert Wise's slow but, in retrospect, engrossing *Trek* universe.

This changed when Gene Roddenberry ordered the TMP march used as the theme for *Star Trek: The Next Generation* (1987-1994). Goldsmith's optimistic melody managed to signify a unified, questing strength but not military might—Roddenberry's exact vision for the future—and although it was rarely used in the actual episode scores, it became identifiable to the point where many fans didn't even know it had been written in 1979.

Two years later, William Shatner saw Goldsmith as the only choice for his *Star Trek V: The Final Frontier* (1989), and recently the current *Trek* regime has realized that, what are they, nuts? Of course they should hire Goldsmith whenever possible. Since 1995 the veteran composer has written the graceful theme for *Star Trek: Voyager* and the adventure-filled scores for *Star Trek: First Contact* and *Insurrection*—and he would have written the theme for *Deep Space Nine* except he had a scheduling conflict.

Current *Star Trek* director and actor Jonathan Frakes makes clear his feelings on the subject: "Jerry Goldsmith, I think, is, with John Williams... It's sort of them and then everybody else," he says. "[Goldsmith] gets *Star Trek*. He helped define [it]."

Frakes began directing episodes of *Star Trek: The Next Generation* in the show's third season, paving the way for other series regulars to take a turn at the helm. As the

director of *First Contact* and *Insurrection*, he had his hand in every aspect of the productions. But when it comes to the music, Frakes seems ready to admit he's out of his league.

"I understand some of the other crafts in movie making," he says, "how the editor works, how the cameraman works, the production designer. But what Jerry Goldsmith does is still beyond me. It's magic. I describe a shot, or what my intentions are for a scene, and he just gets it. He makes [the scene] so clear."

What's more, he's easy to work with. "He's also a gentleman," adds the director. "He's from the old school."

When he speaks about the composer, Frakes sounds like a film music geek. He has reverence, but also a refreshing sense of wonder.

"He's 70, I guess. He's done how many movies? Hundreds, I assume. He plays concerts. He's played *Star Trek* music in concert. And he loves the fact that I play trombone."

Aside from his admiration and affection for Goldsmith, Frakes knows, ironically, that there's more to the *Trek* legend than any movie can deliver. "Goldsmith has been approached to write a *Star Trek* opera," Frakes said, "which I think is a brilliant idea, because the tone and the themes of *Star Trek* are very operatic. I think he would do a fabulous job."

A *Star Trek* opera? "He wants to do it," says the director. "Unfortunately, he'd have to give up two years of his life, and he's got numerous scores to write and concerts lined up. But certainly someone should do it."

Maybe the ultimate *Star Trek* wisdom—"infinite diversity in infinite combinations"—can only be delivered via something as inherently fluid as music. Perhaps Goldsmith will truly give *Star Trek* the power to boldly go where no science fiction legend has gone before.

—Peter Pelosi & Tony Buchsbaum



Could'a, Should'a, Would'a: *Deep Space Nine*

Amazing Stories (1985, TV episode scores) ●●

Two rare '80s television scores from Goldsmith for Joe Dante's work on the Steven Spielberg-produced anthology show ("Boo!" and "Mummy, Daddy"), these mostly electronic outings don't measure up to Goldsmith's great episodic TV work of the '60s and '70s. Then again, the series itself was made in a totally different world than the black-and-white, claustrophobic *Twilight Zone*.

Legend (1985, Europe only) ●●●

Silva Screen FILMCD 045 (England) • 14 tracks - 70:52

The dumping of this large-scale orchestral/electronic work from Ridley Scott's lush but bollixed fantasy epic must have been a brutal shock to Goldsmith, and it was a warning shot to the Hollywood soundtrack community that the *Star Wars* revitalization of the symphonic score was running out of gas in mainstream youth movies. Whereas the European release of *Legend* retained Goldsmith's music, the U.S. version replaced his elaborate opus with a new agey electronic score by Tangerine Dream.

Goldsmith's beautifully crafted, impressionistic work still makes for a spellbinding listen, particularly in the expanded 1992 *Silva Screen* release. Goldsmith went to full Ravel mode, à la *The Secret of NIMH* and parts of *Poltergeist*, with a noticeable but organic use of keyboards. The score is actually overrated due to its suppression on these shores (the "Sing the Wee" cue is cringe-inducing) but for fans of big, lyrical Goldsmith, it's a must.

The best way to see the movie with Goldsmith's music is on a Japanese laserdisc (listen for the temp cues from *Psycho II* left in the final mix). The original CD releases from England (Up Art 86002) and Japan (RCA Victor VDP-1269) have 10 tracks running 46:39.

Rambo: First Blood Part II (1985) ●●●

Varèse Sarabande VCD 47234 • 15 tracks - 44:59

The comic book exigencies of George P. Cosmatos's sequel to *First Blood* (with a story by James Cameron, no less) forced Goldsmith to fashion a far more congruent and sleek celebration of jingoism than his dark and heavy score to the first John Rambo movie. It's heavy on electronics, but Goldsmith's stirring melodies and knack for incorporating vivid Oriental percussion into his military scores pays off in spades, making this one of his most listenable action scores (and a chart-busting surprise hit for Varèse Sarabande). Check out the percussive "Preparations" cue, with pulsating low string vibes right out of Isaac Hayes's *Shaft*. Goldsmith's end title music was replaced by the song "Peace in Our Life" belted out by Frank Stallone; an expanded release from *Silva Screen* is due this spring.

Baby... Secret of the Lost Legend (1985) ●●

Tribute to Jerry Goldsmith SPFM 101 • 4 tracks - 22:05

A rare unreleased '80s Goldsmith score (sort of), this large-scale effort for the Disney rubber dinosaur movie is no *Jurassic Park*. Like the film, Goldsmith's score vacillates between full-throttle action (with some great developments of his 5/8 *Rambo*-style ostinati) and ineffectual whimsy, with tons of electronics used to

characterize the movie's grotesque rubber baby bronto. The adventure stuff is great, as are some of the low key native African-style effects, but the cutesy material bogs the score down.

This was one of four scores included on the Society for the Preservation of Film Music's *Tribute to Jerry Goldsmith* CD given to attendees of a 1993 dinner honoring the composer. It's a rare disc, but there are more than the "only" 500 copies made. Track info above refers to the *Baby* portion.

King Solomon's Mines (1985) ●●

Intrada FMT 8005D • 18 tracks - 60:24

Nominated for a "Razzie" award as worst musical score in '85, largely because of critics' impressions that Goldsmith was ripping off *Raiders of the Lost Ark*. In fact, Goldsmith seemed to be doing a brash take-off of the Williams score, but while Williams let his effort breathe a little with travelogue-style flight cues and brooding pre-conflict suspense, Goldsmith's lengthy score is almost wall-to-wall action. As such it's a showstopper, full of sprightly, dynamic chase cues and a spellbinding opening that might be the composer's best use of native African rhythms to date. This is also notable as one of the few completely acoustic scores Goldsmith produced in the '80s, and his last before 1995's *First Knight*.

The LP of the score was originally released on an import CD coupled with, of all things, Alan Silvestri's *Delta Force*. Intrada's expanded CD is a feast for fans of the composer's action licks, but with its blasting (and deliberately annoying?) Allan Quatermain theme and playful use of Wagner's "Ride of the Valkyries," it may wear out its welcome with the casual listener.

Gremlins (1984) ●●●

Geffen GED 24044 (Germany) • 7 tracks - 31:10

Goldsmith's momentous first collaboration with long-time fan Joe Dante was barely sampled at 16:04 on the infamous Geffen "7 track mini-album," giving listeners a taste of the composer's wistful Gizmo theme, his bouncy, suburban post-credits intro and a sampling of mock horror effects (plus the out-of-control "Mrs. Deagle" music) before closing everything with a wickedly mischievous synth-rag for the film's title creatures. The score as heard in the film is far darker and edgier, with a hideously twisted take on "Silent Night" for Phoebe Cates's tale of the Christmas fate of her father and jumpy, malevolently agitated music for Gizmo's final showdown with the evil Stripe (with the Mogwai's victory underscored by a triumphant, heroic theme). Long overdue for expansion.

Supergirl (1984) ●●

Silva Screen SSD 1025 • 23 tracks - 77:49

With *King Solomon's Mines* and *Supergirl* under his belt, Goldsmith unfortunately earned the distinction of being the man to turn to when you needed a score for a terrible, over-produced action movie. A virtually unwatchable abomination, *Supergirl* coasts on the well-scrubbed appeal of Helen Slater in the lead role, but everything surrounding her is ghastly and incompetent to the point of cacophony.



Goldsmith was faced with the unenviable task of reinventing John Williams's comic book style (even interpolating Williams's *Superman* theme during a brief intra-franchise reference), but as in *King Solomon's Mines*, the composer seems more interested in lampooning Williams's conventions, particularly as he accompanies every threat from evil sorceress Faye Dunaway with a quotation of the Hun theme from Prokofiev's *Alexander Nevsky*. Still, there are some great, *Legend*-style moments of sword and sorcery and exciting flying cues that take advantage of Goldsmith's indelible action ostinatos.

This was one of Goldsmith's earliest integrations of electronics with live orchestra, and the score was problematic to record. Varèse Sarabande originally released the soundtrack on LP and CD (VCD 47218, 14 tracks, 40:58) utilizing tapes that allegedly omitted many of the synth overdubs. Silva Screen's 1993 reissue adds a ton of music, but the layers of "restored" electronic glistens actually interfere with the workings of the orchestra. "Killer Storm," for instance, is ten times more powerful and impressive on the Varèse disc (now hard to find).

The Lonely Guy (1984) ●●

MCA 36010 (LP only)

The miracle of basic cable introduces a whole new generation to *The Lonely Guy*. Steve Martin plays a dumped loser who discovers an exaggerated community of hard-luck singles in the Big Apple. A rare '80s comedy score for Goldsmith, this is a mostly electronic effort with a charming melody and a beautiful, pop-style love theme, but otherwise it's a collection of movie take-offs (including the inevitable "Also Sprach Zarathustra," also spoofed in Lalo Schifrin's *Caveman* score, the popular *Clueless*, and Goldsmith's recent *Small Soldiers*) and sound effects (a police siren during one foot chase). Goldsmith's three tracks on the vinyl amount to less than 10 minutes; never released on CD.

Runaway (1984) ●●●

Varèse Sarabande VCD 47221 • 14 tracks - 36:31

Goldsmith's first all-electronic score accompanies Michael Crichton's perversely entertaining technothriller about a cop (Tom Selleck) who specializes in nabbing runaway robots. Goldsmith cooks up a vaguely heroic title melody that's only subtly referenced throughout the rest of the score, which consists mostly of sizzling, grating percussive chase music ("Lock-ons" features some catchy rhythms). It's abrasive as hell, but compared to Goldsmith's later synthesized work is more like his avant garde '70s style translated to keyboards, making it an interesting experiment. The out-of-print CD has steadily escalated in value.

Under Fire (1983) ●●●●

Warner Bros. WPCP-4936 (Japan) • 12 tracks - 44:48

How Bill Conti's derivative score to *The Right Stuff* beat this gorgeously lyrical Goldsmith opus for the 1983 Best Original Score Oscar is anyone's guess. Goldsmith took a musical instrument previously known as the calling card of the legendary Zamfir (the pan flute) and wrote a movingly quixotic march, involv-

ing chase music for guitar and strings (expanded on spectacularly on the Warner Bros. LP's opening cut, "Bajo Fuego") and melodies that rarely suffered from their mostly electronic presentation.

This still ranks as one of Goldsmith's most beautiful and accessible soundtrack albums; shamefully, the CD was only released in Japan and is expensive—if you can find it. *Under Fire* is a major turning point in Goldsmith's career, one of his best albums, and one of the rare times he was singled out for praise by major film critics.

Psycho II (1983) ●●●

Varèse Sarabande VSD-5252 • 9 tracks - 31:10

Goldsmith faced the impossible task of following Bernard Herrmann's unforgettable score to the Hitchcock thriller on this interesting, half-successful sequel that follows an older Norman Bates after his release from a mental institution. He succeeded by going in a totally different direction, emphasizing Norman's damaged but not depraved psyche.

Goldsmith's title music (reportedly his second stab—excuse the pun—at a main title after doing a more aggressive version for director Richard Franklin) is a wistful, melancholy theme for synthesizer over orchestra, while the rest of the score features bubbling, dissonant suspense for strings and woodwinds, with striking "knife" effects that work particularly well in the film. It all builds to a classic finale of staccato piano, strings and brass after a scene in which a screaming Vera Miles gets stabbed... in the mouth. Goldsmith has said he was so disturbed by the violence that he had Franklin slug out the offending shots during recording and playback so he wouldn't have to look at them while conducting the orchestra.

Twilight Zone: The Movie (1983) ●●●●

Warner Bros. WB 23887-1 • 11 tracks - 47:25 (LP only)

Goldsmith returned to his early television roots to supply this magnificent score to the big-budget anthology film—unquestionably one of his finest works. Unfortunately, the movie itself will forever be tainted by the tragic deaths of Vic Morrow and two young children during the shooting of a Vietnam-era helicopter sequence. Goldsmith's score is a wonderful encapsulation of his various styles, from the spare, staccato percussion-and-piano first sequence, to the heartbreakingly lyrical treatment of Steven Spielberg's segment set at an old folks' home, to the wild cartoon horror of Joe Dante's "It's a Good Life" remake (surely the inspiration for *The Simpsons* "Itchy and Scratchy" cartoon-within-a-cartoon—and it even features Yeardley Smith!) and the Stravinsky-esque double bass throb-bing and demonic fiddle of George Miller's hilarious and kinetic update of "Nightmare at 20,000 Feet."

Goldsmith albums (and movie scores in general) don't get much better than this—yet this is still tragically unavailable on CD.

Poltergeist (1982) ●●●●

Rhino Movie Music R2 72725 • 13 tracks - 68:10

Goldsmith's show-stopping horror score is the equal of his earlier works like *The Mephisto Waltz* in sheer



ferocity, yet the composer achieves a coup (and an Oscar nomination) by keeping the horrific orchestral rumblings focused around a tear-jerking lullaby for little-girl-lost Carol Anne Freeling. The original MGM LP was the equal of the Warner Bros. *The Twilight Zone* as an album, while the recent, expanded Rhino reissue ups the ante with several additional set pieces, including the spine-chillingly malevolent trilled woodwind motif for an evil-looking clown doll and Goldsmith's brilliant underscoring of Zelda Rubinstein's explanation of what the hell is going on.

Goldsmith ingeniously created the impression through music of a hideous presence that is never visually depicted in the film, and in so doing made the movie seem a lot scarier than it actually is. Musically it's his Rite of Spring, and filmically it's one of his top-five best contributions to cinema.

The Secret of NIMH (1982) ●●●

Varèse Sarabande VSD-5541

12 tracks - 48:30

Goldsmith's first full-length animated film score is an infectious mix of playful delicacy and heavy, brooding textures linked by a soaring, lyrical melody. The dark underpinnings of the storyline (which involves rats who gain increased intelligence due to experiments by the National Institute of Mental Health) are perfect for Goldsmith's moodier techniques (the edgy final confrontation between hero and villain rat is a beaut), and Goldsmith's early '80s, lyrical impressionism is in full flower (although some may find the Paul Williams-penned "Flying Dreams" song a bit on the saccharine side).

Originally released on LP and later CD by That's Entertainment Records, Varèse's first CD (VCD 47231) featured the tracks in quite a different order; the reissue altered the running order to conform more closely to the TER original.

The Challenge (1982) ●●●

Scott Glenn must train to become a ninja in this mildly entertaining action movie from director John Frankenheimer. The cream of the crop of unreleased scores in the back half of Goldsmith's career, this is a bracing, high-energy work suffused with the composer's well-turned Orientalisms and an austere, five-note love theme for woodwinds that Goldsmith later reworked into the grinding "fear" ostinato in his "Nightmare at 20,000 Feet" segment of the *Twilight Zone* movie. Sure, the movie's completely forgotten, but this is the last of Goldsmith's '70s-style action scores. The movie was butchered for television, retitled *Sword of the Ninja*.

First Blood (1982) ●●●

Intrada FMT 8001D • 12 tracks - 40:21

Goldsmith launches the John Rambo saga with this monstrously heavy score built on a lonesome-sounding four-note trumpet melody and a five-note ostinato that got a gigantic workout, both in this effort, further *Rambo* scores, and other Goldsmith action outings of the '80s and '90s. Contrast the crushing sound of this work (more reminiscent of *Outland* than anything else) with the nimble, bright sound of *Rambo: First Blood Part 2*. Intrada's CD added one additional cue ("The Station") not found on Regency's crunchy original LP.



DIGGING FOR GOLDSMITH

Star Trek: The Next Generation (1987, TV theme)

It was Gene Roddenberry's wish that Goldsmith's *Star Trek: The Motion Picture* theme (a remnant of the only *Star Trek* movie on which Roddenberry had any creative control) play over the opening credits, introduced by Alexander Courage's '60s *Trek* fanfare. Dennis McCarthy did the arrangement.

Goldsmith's TMP theme was interpolated by Ron Jones in some first season episode scores ("Where No One Has Gone Before," "11001001") but retired pretty quickly.

Wall Street (1987) and Alien Nation (1988, rejected scores)

Goldsmith's theme from *The Russia House* is great—but it was actually written three years earlier for Oliver Stone's *Wall Street*. Goldsmith and Stone didn't see eye-to-eye while working on the movie, so Goldsmith left, replaced by Stewart Copeland. The next year, Goldsmith was the original composer on *Alien Nation*, writing a turgid score for synths and percussion for the feature-film introduction of space aliens integrating to earth society. His main theme/end title? *The Russia House* theme. *Alien Nation* was heavily reedited and Goldsmith left this project as well, replaced by Curt Sobel.

Eventually, Goldsmith found a movie called *The Russia House* and thought it a perfect place to use his theme by the same name (har har).

Police Story: The Freeway Killings (1987, TV theme)

Goldsmith's catchy '70s TV theme was reprised by composer John Cacavas.



Mandy Patinkin and James Caan suffer *Alien Nation* (1988)

Aliens (1986, tracked cues)

In addition to James Horner's subtle incorporation of some of the *Alien* motifs into his Oscar-nominated sequel score, two of Goldsmith's cues from the original *Alien* ("The Recovery" and "Breakaway") were tracked into the nail-biting sequence of Ripley and Newt fleeing from the hideous Alien Queen in an elevator near the end of the picture.

Dusty (1983, TV)

Anyone who's seen this almost totally unidentified Australian TV movie, please call the FSM offices to tell us whether Goldsmith actually scored it or not. Probably tracked with Goldsmith's music.

The Return of the Man from U.N.C.L.E. (1983, TV theme)

Gerald Fried adapted Goldsmith's TV *U.N.C.L.E.* theme for this TV-movie reunion.

—Jeff Bond

Inchon (1982) ●●

Intrada FMT 8002D • 20 tracks - 55:08

First saddled with the chuckle-inducing working titles of *Inchon!* and *Oh, Inchon!*, this ripe production of the Reverend Sun-Yung Moon paints a cardboard portrait of both General Douglas MacArthur (making the Goldsmith-scored *MacArthur* look like *Patton* by comparison) and the Korean War. Goldsmith reportedly came in after John Williams wisely bailed out of this turkey, and while his score (particularly as represented on an impressive, expanded Intrada CD) holds interest as a kind of '80s take on a '50s-style war epic, it suffers from pinched sound (the score was recorded in a large wine cellar!) and a brassy theme for MacArthur that winds up sounding goofily patriotic. Still, there are some neat Orientalisms, including an impressive opening cue right out of Goldsmith's old-school '60s and '70s writing.

Outland (1981) ●●●

GNP/Crescendo GNPD 8035 • 10 tracks - 38:55

Director Peter Hyams reportedly hated Goldsmith's throbbling, atmospheric score to his outer space version of *High Noon*, but it's pure gold compared to Hyams's atrocious screenplay and *Alien*-inspired direction. There's a stupendous chase cue ("Hot Water") and a chilling, ominous tone that brings real horror to the idea of dying in outer space. Currently coupled with Hyams's *Capricorn One* on a lengthy GNP/Crescendo CD (the track info above refers to the *Outland* half), the original Warner Bros. LP had slightly better sound (and less tape hiss). The cue for the climactic moon-walk fisticuffs (not on the CD) was written by the late Morton Stevens, helping out his buddy Jerry in a scheduling pinch.

The Final Conflict (1981) ●●●

Varèse Sarabande VSD-5282 • 13 tracks - 49:02

The final chapter in the "how many ways can we kill people?" *Omen* series is unintelligible other than an interesting characterization of the Son of Satan by Sam Neill. But the apocalyptic storyline inspired Goldsmith to create one of his biggest, most operatic scores, a huge improvement on the Oscar-winning original *Omen* and a titanic accomplishment in its own right. Goldsmith swears off his "Ave Satani" song here, inventing an insidious new "devil engine" motif for choir and low flute and constructing several spectacular showpieces, including music for a spectral conjunction of stars, an epic fox hunt (the best since *List of Adrian Messenger*!) capped off by a wildly bacchanalistic murder-by-hunting dogs, and a climactic "Second Coming" chorale for brass and choir that is so compelling that you'd swear Goldsmith had converted.

Varèse Sarabande earned the undying gratitude of Goldsmith fans by releasing the bulk of this score in 1986 (original pressing: VCD 47242), long after the movie had been forgotten. Unfortunately, the pinched sound quality is akin to listening to the CD through those airline stethoscope headphones.

Masada (1981) ●●●

Varèse Sarabande VSD-5249 • 9 tracks - 37:27

Goldsmith made a rare excursion into the distant past for this TV-miniseries spectacle about a Hebrew desert fortress under siege by the armies of ancient Rome. The score mixes traditional Jewish elements with the broad spectacle of a Rózsa or Bernstein biblical score (including a rousing march, "The Road to Masada"), while supplying his own special brand of lyrical melancholy (similar to the emotionally rich *Papillon*) as the hopeless struggle of the Hebrew soldiers becomes more and more apparent.

The soundtrack album (originally released on LP by MCA) is a re-recording which substantially bulked up the television score's spare sound; it represents less than half of what Goldsmith wrote for the miniseries (parts three and four of which were scored by Morton Stevens).

Night Crossing (1981) ●●●

Intrada VJF 5004D • 19 tracks - 59:21

Kind of an unofficial sequel score to *Capricorn One*, *Night Crossing*'s opening features the same type of pounding, syncopated percussion anthem (representing the relentless hammer and sickle of communism, no doubt), although the percussive elements are later ameliorated by a big, winningly sappy "family" theme that soars to fruition during test flights of a balloon in which oppressed East Germans seek to escape over the Berlin Wall. Overall, there's a good deal of annoying German beer-hall melodies, but the CD is worth having just for the main title.

Intrada's 1995 CD (above) was a limited edition expanding on their original album (RVF 6004D, 11 tracks, 47:51) with interesting additional cues and improved sound.

Raggedy Man (1981) ●●●

Varèse Sarabande CD Club VCL 9101.7 • 8 tracks - 33:58

Goldsmith's brief but effective score for this unsuccessful Sissy Spacek vehicle is written squarely in the composer's great '70s *Waltons* vein, with a homey, traditional-sounding melody for harmonica and guitar and several adept and gorgeously impressionistic passages, notably "Hide and Seek" and "The Kite." Planned for an LP release with the film by MCA, the album was canceled when the movie tanked and was later picked up as part of the Varèse Sarabande CD Club in a limited edition of 1500, making this hard to find.

The Salamander (1981) ●●

Goldsmith's score for this obscure ITC action film about an attempt to prevent a fascist coup in Italy is rarely heard these days. The film went directly to pay cable domestically and the score has never seen an album release. A holdover from the composer's gritty '70s style, *The Salamander* features an adventurous solo brass theme over driving rhythms and a slithery percussive effect not unlike the flicking of a salamander's tongue. A number of chase sequences feature Goldsmith's typically percussive low-end piano writing.

Next ISSUE: Super Hits of the '70s!

FSM Marketplace



feature selection

Patton/The Flight of the Phoenix

Classic Jerry Goldsmith war soundtrack plus rare Frank DeVol adventure score on one CD!

Jerry Goldsmith's *Patton* (1970) is a brilliant definition of General Patton, with stunning evocations of both the glories and horrors of warfare. From the jaunty Patton march to the echoplated trumpet triplets that conjured up the ghosts of an ancient, martial past, to eerie depictions of the film's desolate battlefields, this is an unforgettable effort. Previous albums have been recordings; this is the original film soundtrack.

The *Flight of the Phoenix* (1965) is a superb adventure film about a cargo plane that crashes in the Sahara desert. Frank DeVol's rousing, kinetic score melodically delineates the film's sharply drawn conflicts and the characters' struggle against the encroaching threat of the desert.

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John Barry's *Deadfall*

First time on CD! John Barry scored this 1968 Bryan Forbes thriller in the midst of his most creative period of the '60s. It features his 14-minute guitar concerto, "Romance for Guitar and Orchestra," performed by Renata Tarrago and the London Philharmonic; the title song "My Love Has Two Faces" performed by Shirley Bassey ("Goldfinger"), plus two never-before-heard alternate versions of same (vocal by Malcolm Roberts and instrumental); and vintage, dramatic Barry underscore. Liner notes by Jon Burlingame.

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MUSIC
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100 Rifles

Original soundtrack by Jerry Goldsmith
Never before released! *100 Rifles* (1969) is Jerry Goldsmith's most outrageous western score, featuring bellicose brass, wild percussion and melodic Mexican nuggets. The CD features the score twice: in newly remixed stereo and in the mono mix originally made for the film. It's an audacious, rip-roaring hunk of Mexican adventure, never before available. You're gonna love it!

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Fantastic Voyage

The Complete Unreleased Score by Leonard Rosenman! *Fantastic Voyage* is the classic 1966 science fiction movie which follows a miniaturized surgical team inside the human body. The score by Leonard Rosenman (composer of *Lord of the Rings*, *East of Eden* and *Star Trek IV*) is one of his most famous and has never been available in any form. It is a powerful, modern orchestral work with breathtaking musical colors, presented here in complete form, in stereo.

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The Wild Bunch

restored edition. Limited availability courtesy Warner Home Video! The classic Jerry Fielding score, in brilliant stereo, to the 1969 Sam Peckinpah western. The 76-minute CD was meticulously restored and remixed by Nick Redman for inclusion only with the 1997 laserdisc of the film; FSM has obtained a limited number of discs to be sold exclusively through the magazine.

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Mad Monster Party

30th Anniversary Collector's Edition From Rankin/Bass, the creators of TV's *Rudolph the Red-Nosed Reindeer*, comes the original motion picture soundtrack to *Mad Monster Party*. The jazzy score by composer Maury Laws, with lyrics by Jules Bass, features the vocal talents of Boris Karloff, Phyllis Diller, Ethel Ennis and Gale Garnett. The deluxe package includes a 16-page color booklet with dozens of never-before published photographs and concept drawings by *Mad* Magazine alumnus Jack Davis and Don Duga. A wacky and fun blast from the past!

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The Return of Dracula

Gerald Fried 2CD set also including *I Bury the Living*, *The Cabinet of Caligari* and *Mark of the Vampire*.

From the composer of *Star Trek's* "Amok Time" and "Cat's Paw" comes this historic 2CD set of four of his early horror scores: *The Return of Dracula* (1958) is based on the *Diez Irae*, *I Bury the Living* (1958) features creepy harpsichord, *The Cabinet of Caligari* (1962) has a beautiful, romantic theme, and *Mark of the Vampire* (1957) recalls Fried's score for Stanley Kubrick's *The Killing*. 24 pg. booklet.

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(Shipping charges are same as a single CD)



The Poseidon Adventure/ The Paper Chase

Original unreleased soundtracks by John Williams! *The Poseidon Adventure* is the classic 1972 Irwin Allen disaster movie, with Williams's stunning title theme and suspenseful interior passages. *The Paper Chase* is the acclaimed 1973 comedy drama about Harvard law students, with music ranging from a light pop love theme to Baroque adaptations to the haunting "Passing of Wisdom." Also includes Americana 6-min. main title to *Conrack* (1974).

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First time anywhere! David Shire's classic '70s 12-tone jazz/funk for the 1974 subway hostage thriller. Part disaster movie, part gritty cop thriller, Shire's fat bass ostinatos and creepy suspense cues glue it all together. A sensational, driving, pulsating score in a class by itself. New packaging: liner notes by Doug Adams

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Welcome to the **FSM Marketplace**. We're pleased to offer hard-to-find, unusual soundtrack-related products. To order, use the handy mailer bound into the magazine between pages 40 & 41. You can fold, seal, and mail it, or fax 323-937-9277.



The Music of Star Trek: Profiles in Style by Jeff Bond

This is the first-ever history of *Star Trek* soundtracks, from the original series to the movies to the new incarnations, by FSM's own Jeff Bond, with a foreword by *Star Trek II* and *VI* director Nicholas Meyer. Featured are interviews with composers Jerry Goldsmith, Alexander Courage, Fred Steiner, Gerald Fried, Leonard Rosenman, Cliff Eidelman, Dennis McCarthy, Ron Jones, Jay Chattaway, David Bell, Paul Baillargeon; producer Robert Justman; and music editor Gerry Sackman.

The book also contains an up-to-date, complete list of every score written for all four TV series; a guide to understanding how certain shows were tracked and credited; *Classic Trek* manuscript excerpts from Fred Steiner, Gerald Fried, Sol Kaplan and George Duning (in their own hand); and complete cue sheets from selected episodes and films.

Published by Lone Eagle Press. 224 pages, softcover, illustrated. \$17.95



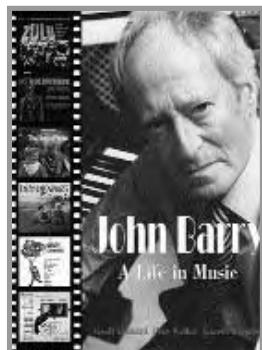
A Heart at Fire's Center: The Life and Music of Bernard Herrmann

by Steven C. Smith

Bernard Herrmann (1911-1975) stands as a towering figure in film music: not only was he the most influential film composer of all time, who scored such classic films as *Citizen Kane*, *Vertigo*, *Psycho* and *Taxi Driver*, but he was an irascible, passionate personality famous for his temper and outbursts. This 1991 book is the definitive biography of the legendary composer, covering his film, television, radio and con-

cert work as well as his personal life: from his beginnings in New York City through his three marriages and many professional associations.

This book is actually still in-print, but it can be hard to find. It is a brilliant illumination of the musician and the man and probably the best film composer biography ever written. Published by University of California Press. 416 pp., hardcover. \$39.95



U.S. Exclusive—Only from FSM John Barry: A Life in Music by Geoff Leonard, Pete Walker and Gareth Bramley

This 8.5" by 10.75" tome is a definitive history of John Barry's music and career, from his earliest days as a British rock and roller to his most recent films and London concert. It is not a personal biography but rather a comprehensive chronicle of every single thing John Barry has ever done: from records to films to television to concerts, with plenty of primary source material from Barry and his many collaborators.

James Bond fans will be thrilled by the many behind-the-scenes photographs (from scoring sessions for *You Only Live Twice*, *Diamonds Are Forever* and *The Living Daylights*) and information relating to 007. In fact, Barryphiles overall will be astounded at what is probably the biggest collection of Barry photographs in the world, from all stages of his career—at work, at home, and at events. Also included is a complete film/discography and album and film artwork, some in full color. Published by Samsom & Co., U.K. 244 pp., hardcover, illustrated. \$44.95

Overtones and Undertones: Reading Film Music

by Royal S. Brown

Royal Brown is best-known as the long-time film music columnist for *Fanfare* magazine, whose illuminating reviews have placed film music in a serious academic context as well as entertained with their sharp observations. *Overtones and Undertones* is his 1994 book, the first-ever serious theoretical study of music in film. It explores the relationships between film, music and narrative and chronicles the aesthetics of the art form through several eras. Key works analyzed are *The Sea Hawk* (Korngold), *Double Indemnity* (Rózsa), *Laura* (Raksin), Prokofiev's music for

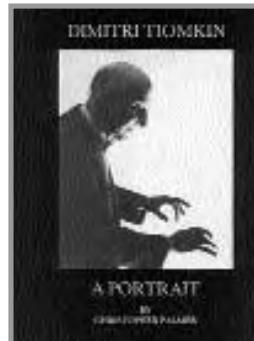
Eisenstein, Herrmann's music for Hitchcock, and several scores for the films of Jean-Luc Godard. A supplemental section features Brown's probing interviews with Rózsa, Raksin, Herrmann, Mancini, Jarre, Schifrin, Barry and Shore.

If you are a film student interested in writing about film music, you have to read this book.

Published by University of California Press. 396 pp., softcover. \$24.95

Dimitri Tiomkin: A Portrait by Christopher Palmer

This 1984 book (*T.E. Books, out of print!*) by the late Christopher Palmer is the authoritative study of legendary composer Dimitri Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher and are now for sale—when they're gone, they're gone! The book is hardback, 144 pp., and divided into three sections: a biography, overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (*Lost Horizon*, *High Noon*, the Hitchcock films, *Giant*, *55 Days at Peking* and many more). Also includes a complete filmography, 41 b&w photos, and 9 color plates. Rare! \$24.95



VideoHound's Soundtracks: Music from the Movies, Broadway and Television

Edited by Didier C. Deutsch, Foreword by Lukas Kendall

This massive 1024-page book contains reviews of over 2,000 soundtrack CDs, rated from one to five "bones," with complete credits and track lists for each disc. Many of the reviews are by FSM's hardy veteran writers: Jeff Bond, Andy Dursin, Lukas Kendall and Paul MacLean. The ultimate guide for those indecisive moments while looking at catalogs or discs in a used bin.



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Includes cross-indexes by composer, title, rating, orchestrator, conductor, performer and song title, as well as a compilation CD of tracks from Hollywood Records.

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Film Composers Guide

1997-1998 Fourth Edition
Compiled and Edited by
Vincent J. Francillon

This is the ultimate resource for finding out what composers have scored what films—over 2,600 composers cross-referenced with 25,000 films! Never be puzzled again. Also contains agency contacts, Academy Award winners and nominees, record company addresses and more. 8.5" by 11", 416 pp. Lone Eagle Publishing. Retail price \$55: Special to FSM readers: \$39.95

Out-of-Print—Cheap!
McNally's Price Guide for Collectible Soundtrack Records (1950-1990) by Keith and Dorie McNally

This 1994 LP price guide was an attempt by mail-order dealer West Point Records to compete with the existing soundtrack guide by Jerry Osborne. 240 pages in all, it features 780 black and white photos of rare album covers along with exhaustive listings (over 2300 in all) for 12", 10" and 7" LPs, plus sections on television soundtracks, original casts and foreign editions. It also has a lengthy introductory section with essays on soundtrack LP collecting, including information on foreign markets.

McNally's Price Guide originally sold for \$29.95. Now out-of-print (West Point Records itself having gotten out of the business), remaining copies are available from FSM for a mere: \$9.95

compound meters... Listing and tutorial of standard timing-conversion formulas for 24 fps film speed... Tutorial in SMPTE-to-Absolute time conversion... Frames-to-Seconds conversion tables for U.S. and European film and video speeds. 430 pp. Price is the industry standard for click books: this one gives more value for money!

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Volume One, 1993-96
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* #30/31, February/March '93 64 pp. Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang: the secondary market; Ennio Morricone albums, Elmer Bernstein Film Music Collection LPs; 1992 in review.

#32, April '93 16 pp. *Matinee* temp-track, SPFM '93 Conference Report, *Star Trek* music editorial.

* #33, May '93 12 pp. Book reviews, classical/film connection.

* #34, June '93 16 pp. Goldsmith SPFM award dinner; orchestrators & what they do, *Lost in Space*, recycled Herrmann; spotlights on Chris Young, Pinocchio, Bruce Lee film scores.

* #35, July '93 16 pp. Tribute to David Kraft; John Beal Pt. 1; scores vs. songs, Herrmann Christmas operas; Film Composers Dictionary.

#36/37, August/September '93 40 pp. Bernstein, Bob Townson (Varèse), Richard Kraft & Nick Redman Pt. 1, John Beal Pt. 2; reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein.

* #38, October '93 16 pp. John Debney (*seaQuest DSV*), Kraft & Redman Pt. 2.

* #39, Nov. '93 16 pp. Kraft & Redman Pt. 3, Fox CDs, *Nightmare Before Christmas* and *Bride of Frankenstein* reviews.

SCORE

REVIEWS
OF CURRENT
RELEASES
ON CD

RATINGS

Best	★★★★★
Really Good	★★★★
Average	★★★
Weak	★★
Worst	★

Star Trek: The Motion Picture

★★★★

JERRY GOLDSMITH

Columbia/Legacy C2K 66134

Disc One: 18 tracks - 65:06

Disc Two: 18 tracks - 64:29

Whoever coined the term "ignorance is bliss" couldn't have known how perfectly it would apply to beleaguered film music fans who find out about projects like Sony's expanded *Star Trek: The Motion Picture* only to sit through delay after delay... to the point where the delays themselves somehow become an important topic of conversation. It's peculiar: we're constantly discussing something that doesn't exist, ruminating about why it doesn't exist and when it may exist. It used to be that we'd simply walk down to the local record shop, rifle through the shelves and whoa! There was Jaws, with no warning whatsoever. It felt pretty good.

Finally, Sony's TMP album is here, so we can complain or praise something physically real. Although this is a 2CD set, disc two is entirely *Inside Star Trek*, an idiosyncratic 1970s dialogue album of thoughts by Gene Roddenberry and some of the original *Star Trek* cast, so the actual TMP portion is still well short of Goldsmith's complete score. The new, 65-minute chronological presentation will take some getting used to from people who owned the LP or Sony's earlier CD. "Ilia's Theme" now opens the album the way it originally opened the film, as an overture played over a black screen before the movie's title sequence began—probably the last time this grand movie-going tradition was employed. On the original LP,



"Ilia's Theme" opened side two and served as a languid break between the spectacular "The Enterprise" which ended side one and the dark, heavy "Vejur Flyover." The original album presented a careful balance between the brassy, martial adventurism of the cues involving the Enterprise and the movie's lone action sequence (the thrilling "Klingon Battle") on side one with the dark, mysterious and atmospheric V'ger material mostly relegated to the "B" side (the *Vertigo*-like "The Cloud" was the exception from the "A" side).

The new album offers more of a mix since the majority of additional material (the first appearance of the Vulcan theme in "Total Logic," the delicate "Floating Office" and the flowing,

rhythmic "Spock's Arrival") occurs in the first half before the Enterprise comes face to face with V'ger. The addition of the suspenseful "Force Field" also adds needed drama to

the otherwise dryly intellectual V'ger segments (although disappointingly the take used here is not the one heard in the movie)... still, one wonders why the even more exciting "Meet Vejur," a spectacular piece which employed the 20th Century Fox pipe organ, was not included. This is one of the cues adapted by Fred Steiner, which might be the reason Goldsmith (apparently) didn't want it used, although another Steiner-arranged cue, "Vejur Speaks," was included. (Steiner did not write these cues, but he did work on them to adapt Goldsmith's themes and original drafts to the changing special effects footage.)

The absence of "Meet Vejur" is

mysterious since the album producers seem to have made a concerted effort to include the movie's dramatic high-points, such as Spock's sequence on Vulcan and his arrival on the Enterprise, the Enterprise being drawn inside V'ger ("Force Field"), Decker's attempts to get through to the Ilia probe ("Games"), and the climactic attempts to communicate with V'ger after it is discovered to be an Earth space probe ("Inner Workings," "Vejur Speaks"). The "climactic" material for the sequences inside V'ger (up until "The Meld") is pretty dry, subdued stuff for a blockbuster space adventure—either a weakness or a virtue of the film itself, which is just about devoid of action in its second half. You'll certainly be awakened by the fast-paced "Spock Walk" and the rapturous "The Meld" with its glistening electronic effects, and it's great to have "A Good Start" back in the mix. I can recall this cue and the final warp drive effect for the departing Enterprise getting a half-hearted cheer out of V'ger-numbed audiences when the film was first released.

The final album is a compromise, since it neither includes enough for completists nor attempts to fashion a coherent listening experience out of the material. But it does provide some outstanding unreleased treasures, and the sound quality is sparkling; since the score is one of the high points of Jerry Goldsmith's career, this is an album that rates its hype easily enough. (On the downside, the liner notes present an incomplete production history, and the 16-page booklet includes some lovely color photos—but one of them is the Enterprise-A from *Star Trek IV*.)

The *Inside Star Trek* CD will appeal to collectors weaned on the original *Star Trek*; musically it has nothing to offer (with a

dreadful cover version of the original Alexander Courage series theme), but it's a useful artifact of its period, existing in the limbo years between the demise of the original series and the resurrection that was *Star Trek: The Motion Picture*. While it was a mixed success at the time, the sluggish Robert Wise film at least attempted to do something different (instead of aping the shoot-'em-up mentality of *Star Wars*) and established a film franchise without which the later *Trek* series (whatever you might think of them) could not have existed.

—Jeff Bond

A Civil Action ★★½

DANNY ELFMAN

Hollywood HR-62158-2

22 tracks - 47:03

If you were put off by the subdued nature of Danny Elfman's *A Civil Action* score in the film, consider yourself first in line to check out this CD which presents the score in an entirely different light. Due to an unflattering mix (and possibly some excised rhythm tracks) the score comes across as an uninviting affair in the movie. Not so on disc. Elfman's score is considerably more detailed and nuanced than it seems at first. At times he's almost writing chamber music with a pop gregariousness.

This is not your father's courtroom drama score. For *A Civil Action*, Elfman's materials include his usual percussion sequences; the "Civil Theme" which begins in a classical pastiche vein before developing into something more contemporary; a series of water-like motives for high piano, harps, guitars (especially in high harmonics), struck and bowed glass; richly minded choral music; and some funky walking music for various electric organs. They're odd choices for a courtroom drama, but they're essentially tied to the peripherals

of the trial. So many times composers have tried to score the actual case in films like this, but Elfman knows that the case is only as interesting as the passions and characters behind it. It's a surprisingly involving score and one only wishes the film had made some of the same choices its composer did.

Paradoxically, as Elfman's experimentation grows, so does his apparent comfort. And in the interim, he's gradually solving the riddle that infallibly plagues this kind of film: how can you be interesting without being obtrusive? Elfman's choice is deceptively simple. He limits his materials, but not his choices.

It's not the most tightly wound score Elfman has ever written, but it's an enjoyably mature listen. Recommended for its audacity alone.

—Doug Adams

Shakespeare in Love ★★★★

STEPHEN WARBECK

Sony Classical SK 63387

23 tracks - 55:19

Shakespeare in Love plays as a kind of parallel Shakespeare romantic comedy, with real events (and dialogue) in the Bard's life influencing his fashioning of a comedy that evolves during the course of the film into the tragedy *Romeo and Juliet*. The plot parallels both *Romeo and Juliet* and *Twelfth Night*, with Shakespeare experiencing a star-crossed love for a betrothed noblewoman named Viola (stylishly anorexic Gwyneth Paltrow) who loves Shakespeare's plays so much that she disguises herself as a man in order to act in one. Since women of Shakespeare's time were forbidden to act on stage, Viola is a woman pretending to be a man playing a man... but after one of those Shakespearean wacky misadventures ensues, she winds up being a woman playing a man playing a woman and gets to enact her romance live on-stage as Juliet to Shakespeare's Romeo. It's the sort of thing that could be painful were it not performed so blithely and written so cleverly (Tom Stoppard was one of the screenwriters), and the only fly in the ointment is the presentation of Shakespeare (Joseph Fiennes) as a leather-clad super-hunk. I

know he was an actor, but was he a matinee idol?

Stephen Warbeck's score is rich, tuneful and constantly keeps the viewer apprised that they're watching history unfold. His opening melody is both buoyant, blissfully romantic and necessarily sad, because as we know, no perfect movie romance can end happily. The theme returns in cues like "A Plague of Both Your Houses" and "The Brawl," sailing over bustling scenes of Elizabethan street life or swordplay to remind us of the ways in which these events fit into the Bard's creative process; for a movie about playwriting, the film offers Warbeck a lot of chances to overwrite in montages and sequences of action. The composer nods at the lute-strumming music of the period by incorporating the styles into the larger fabric of the work rather than breaking the orchestral mood with period pieces; he instead uses the more formal rhythms of renaissance dances to keep the score (and the album) moving along.

We often think of stage scores as mere scene-change music, but some of the best works of recent years have accompanied films of Shakespeare's works, and this one stands well enough next to Patrick Doyle's scores for Kenneth Branagh's Shakespeare films.

—J.B.

Life Is Beautiful ★★★

NICOLA PIOVANI

Virgin America 7243 8 46428 2 2

17 tracks - 41:17

I was able to forgive Roberto Begnini for making *Son of the Pink Panther* after seeing *Life Is Beautiful*. Comedy is such a subjective form of communication that it rarely reads the same way to people who share a common language, let alone people from different continents, and it doesn't help that reading subtitles robs viewers of the chance to experience the comic timing of someone like Begnini. Happily, most of the comedy and whimsy of *Life Is Beautiful* comes through, even if you're often getting the joke a half-second late.

At any rate, the film detours at the halfway point into more uni-

versal waters as Begnini's character is shipped to a concentration camp with his young son. Despite the horror of the situation, the man keeps his child totally unaware of the trouble he's in by insisting that the entire situation is a game that everyone is playing. It's the kind of keelhauling irony that has been done before with a much heavier hand (Jerry Lewis's *The Day the Clown Cried* is one legendary example), but Begnini makes it work by never allowing his character to give in to the teary-eyed pathos of it all (something Robin Williams would have probably clobbered us over the head with).

The score by Nicola Piovani is seemingly reflective of Begnini's point-of-view, with a title theme that's blithely melancholy and a lot of cavalier, Nino Rota-type style blends (including waltzes and tangos) for Begnini's courtship of a schoolteacher played by his real-life wife, Nicoletta Braschi. The score becomes more subdued during the concentration camp sequences, but never loses its tone of chipper optimism, which makes even more sense as the film ends with a revelation of whose memories have actually been depicted. Like the Oscar-winning *Il Postino* (Luis Bacalov) of a few years back, this won't be to everyone's taste, but the impact of the movie should make the album an excellent companion piece.

—J.B.

In Dreams ★★★

ELLIOT GOLDENTHAL

Varèse Sarabande VSD-6001

16 tracks - 49:48

After *Interview with the Vampire*, Michael Collins and *The Butcher Boy*, it's safe to say that Elliot Goldenthal is having a healthy relationship with director Neil Jordan. For the most part, *In Dreams* continues that tradition, but with a few caveats. Goldenthal uses roughly the same ensemble for *In Dreams* that he did for *Heat*: full symphony orchestra augmented by electronics, electric guitars and a string quartet. (*In Dreams* adds Goldenthal's trademark raspy saxophone.) Also in attendance are the composer's aleatoric



devices, his rich string elegies, his churning minimalistic arpeggios, and his harmonic and intervallic calling cards. The slight caution? Goldenthal tends to work best when he lays his trademarks by the wayside. Here he's working too much within the boundaries of his own innovation.

Goldenthal is a ridiculously competent composer, and as such he tends to come up with something clever no matter what voice he adopts. *In Dreams* is full of gorgeous moments, such as a doleful main theme. Some of the sound design is incredible—including what sounds like a processed double bass or tuba note dropped a few octaves and some prepared piano samples. And the "Appellatron" cue has almost an avant-garde via hip-hop appeal. So my complaint is on the pettiest side of minor, but I still wish he'd try more off-the-wall scores a la *The Butcher Boy*. Goldenthal's biggest obstacle as a composer is that he's been so markedly original in the past, he's created his own confining box of definition; he's broken so many conventional boundaries that he's now at risk of creating a new Goldenthal orthodoxy. His only solution is continually to push to the left of center and never look back—a tricky proposition.

The score ends with "Dream Baby," a lovely elegiac song by Goldenthal and Jordan that refuses to conform to either a pop or orchestral mold. It's the one moment of the score which truly defies definition—as well as the moment that most convinces you

SCORE

that Goldenthal still has new tricks up his sleeve. —D.A.

Lost in Space ★★★★

BRUCE BROUGHTON

Intrada MAF 7086

20 tracks - 67:03

Like Centropolis' remake of *Godzilla*, New Line's *Lost in Space* was the victim of its own expectations after a solid year of hype that played off a great-looking trailer. When the film finally appeared, it neither satisfied fans of the original series nor expanded its appeal beyond that aging demographic, despite a cast seemingly culled from every hip TV series on the air. As sampled on a TTV soundtrack album full of techno songs, Bruce Broughton's elaborate score also alienated fans who were apparently expecting something similar to John Williams's scores for the television series, which Broughton's effort only resembled in its mischievous and haughty theme for Gary Oldman's Dr. Smith.

Broughton seemed to have gotten off on the wrong foot with listeners because his bustling style played against the sluggishness of the live-action sequences, which never came together despite the plethora of impressive set, costume and prop designs. A case in point is the early "Robot Attack" which is scored by Broughton like it might have been a horse race (in fact, this would be a fantastic cue for a horse race!) while the actual imagery of the slowly lumbering blue robot is more inexorably menacing than kinetic. (John Williams found the perfect way of scoring the original version of this sequence with his Gort-inspired, groaning robot music.) On the other hand, Broughton's music jibed perfectly with the CGI aspects of the film, particularly in his spectacular accompaniment to the launch of the Jupiter spaceship (the highlight of the film for fans of the series, with an ingenious homage to the original TV show's disc-shaped vessel). If Broughton is guilty of anything, it's in doing something that Jerry Goldsmith often seemed to do in the '70s—namely, score the best possible

version of the movie instead of the one that actually got made. Broughton picks up on the themes and emotions inherent in the storyline and creates a score far more rousing than the movie for which it was written.

This expanded album from Intrada showcases the composer in the big, epic idiom for which he initially became known in the mid '80s. Broughton wrote a lengthy, terrific melody for the movie which functions in a number of guises, from open, rousing adventure ("The Launch," "Into the Sun") to warm, hopeful family-bonding ("Preparing for Space") and a gentle, romantic treatment ("Guiding Stars"). Even on the truncated TTV album, this melody figured in some spectacular moments, particularly toward the climax of the Robinsons' confrontation with a hideously mutated "future" Dr. Smith ("Facing the Monster") and in the wonderful "The Time Portal" (simply titled "The Portal" on TTV). While a number of fans complained that the score "had no theme," Broughton was simply judicious about introducing and developing the melody (it plays under the film's opening title), a technique that increases the theme's impact when it is finally allowed to burst forth in full force. The film's dramatic climax of neglectful father John Robinson (William Hurt) confronting a Ted Kaczynski-like future version of his son Will was bungled by the inept casting of the grown-up Will Robinson (a role that the original Will Robinson, actor Bill Mumy, badly wanted to play), but Broughton's scoring of the sequence (and the subsequent destruction of the Jupiter 2 in an alternate time line) is so deeply felt that he almost single-handedly salvages the idea.

Overall, this new release is full of terrific moments, from the spectacular "Into the Sun" to an equally exciting introduction to the space spider sequence and the Jupiter 2 false destruction ("Attempted Rescue"). One of the selling points of the album is Broughton's unused end title music, but it appeared in a slightly truncated form as "Through



the Planet" on the TTV disc. The music that actually plays for the Jupiter 2's flight through an imploding planet at the film's climax is heard here, and it's an even more kinetic ride, if somewhat of a restatement of the earlier "Robot Attack."

With the addition of the "Back to Hyperspace" finale and a fanfare for Will Robinson heard in the background of an early scene, capped by Broughton's racing end credit music, *Lost in Space* turns out to be one of the most satisfying orchestral soundtracks in recent years, made all the more enjoyable by Broughton's recognizable personal style. Giant orchestral scores are becoming a dime a dozen, but here's one that actually hearkens back to the early '80s when a lot of fans were first getting into this stuff. —J.B.

The Flame and the Arrow

★★★★

MAX STEINER (1950)

Brigham Young FMA/MS 102

20 tracks - 64:52

The Flame and the Arrow is the second disc from Brigham Young University (the first was *The Searchers*) presenting music from Max Steiner's personal collection of acetate reference recordings. The 1950 film was the first made in a production deal between Burt Lancaster's film company and Warner Bros., and represented a marked change from Lancaster's previous brooding crime dramas (four scored by Miklós Rózsa). Lancaster called this film the first "camp swash-

buckler," and it is sort of a study for 1952's even better example, *The Crimson Pirate*. *Flame* takes a typical plot full of adventures, intrigue, kidnappings and rescues, and adds spectacular, athletic stuntwork (performed by Lancaster and his old circus buddy Nick Cravat) and lots of tongue-in-cheek action.

Steiner's music maintains an enjoyable, light touch, more underlining the adventure and romance than the comic pratfalls. Overall, the music is a cross between Korngold's *Adventures of Robin Hood* (on which the film seems loosely based) and Steiner's previous swashbuckling score for *The Adventures of Don Juan*.

There are touches of local color and period amidst Steiner's stylings: the mandolins of the main and end titles, the tarantella for the acrobats, and some glorious, never-ending brass fanfares. The film's memorable, light-sounding orchestrations derive from the title music: mandolins, lutes, harps and percussion. This music, as well as the heavier action material, moves forward energetically. The attractive themes get some extended treatment, but they are often interrupted in keeping pace with the busy film. Even so, this remains one of Steiner's most enjoyable, upbeat adventure scores.

The CD production values of the BYU series remain high. The 16-page, full-color booklet contains essays by James D'Arc, curator of the BYU film music archive, and Jack Smith, soundtrack columnist for *Films in Review*. Ray Faiola comments on the audio restoration for the CD and describes the film action for each music track. There is some distortion audible from these old discs in a few of the later tracks, but for most part, the glorious Warner Bros. sound comes through. Lastly, there is an 11:55 bonus of Steiner rehearsing the WB orchestra ("Maxworks"), with a few choice comments about the musical mistakes and successes.

The BYU CDs are of limited distribution and available from Screen Archives (see pg. 7) for \$25. Proceeds go to maintenance of the archive. —Tom DeMary

FSM

By Harry Long

BRITAIN'S HAMMER FILMS HAS BEEN ENJOYING A RESURGENCE OF POPULARITY LATELY. AGING BOOMERS WHOSE INTEREST IS PARTLY NOSTALGIC (HAVING INITIALLY VIEWED THESE THRILLERS IN THEATERS AND DRIVE-INS) HAVE BEEN JOINED BY YOUNG GOTHS IN A FASCINATION FOR THE INACTIVE STUDIO. UNTIL NOW FANS HAVE MADE DO MOSTLY WITH SILVA SCREEN'S RE-RECORDED VERSIONS OF THE MUSIC BECAUSE THE ORIGINAL SESSION TAPES WERE THOUGHT LONG GONE.

Thanks to that combination of good luck and the right connections which often attend film preservation efforts, some of those tapes have been located and *The Hammer Film Music Collection* is being unleashed upon a public as eager for it as Dracula's victims are for that next nocturnal visit.

Producer Gary Wilson's Creatures Unlimited has been marketing Hammer model kits since the early 1990s, and in partnership with film director William Lustig, he has been instrumental in the recent Anchor Bay video releases of Hammer films. When I finally got through to him at his Clacton-on-Sea base of operations, he was in the process of preparing for a national TV show in conjunction with a new Christopher Lee CD single.

"Phil Martell (Hammer's musical director from the mid-'60s on) obviously knew that he had [the tapes] but, the stories I've heard, he wouldn't let them out. He said he would have loved to have heard them with a bigger orchestra. And that led to having everything re-orchestrated and replayed." It also led to complaints from some quarters that the new recordings didn't sound quite right.

"Then Phil died and they found these boxes somewhere in the house—basement, or the attic. Seven boxes full of tapes. There were about 220 reels." Since the reels had Hammer identification on them, they passed on to the studio's current chairman, Roy Skeggs, in whose office Wilson spotted them.

"I feel that these are not the 'lost' tapes, but the 'hidden' tapes."

But what could be a dream come true for many a film music fan turned out to have its nightmarish side. "They weren't even

It's Hammer Time!

THE VAULTS OF HORROR HAVE BEEN OPENED



labeled! Some were labeled with the wrong labels. I'm a Hammer fan, but a lot of the music sounds quite similar. I literally had to sit and watch films, and I couldn't fast-forward anything because of the music. And over six months I used to shout, 'Hey! I've got another theme! I've got another film!' Unbelievable. A huge job.

"There's about four or five pieces from *Kiss of the Vampire*; there's over half an hour from *The Mummy*. There's just themes in there." One tape labeled "The Lost Continent" contains "some very weird noises which are from *The Lost Continent*, some very romantic pieces of music and a woman with a great voice singing 'I Need Someone to Love.' There's a tape of jazz stuff. A lot of stuff I don't even know what it's from."

Hammer producer Michael Carreras noted in one interview that replacing a score was a relatively inexpensive way to try to improve a movie, so some of the unidentified material may be from rejected scores. Such is certainly the case with two Rod Stewart tracks recorded for, but inexplicably not used in, *Dracula A.D. 1972*.

After identification, the cuts were turned over to Peter J. Reynolds and Steven Cook for restoration and digital mastering. "Pete is one of the top guys in Britain. He and Steve have gone above and beyond the call of duty; they've been fantastic. *Lust for a Vampire*, they had to clean glue off the edits. We nearly lost that track; they worked very, very hard. If Roy Skeggs hadn't got them when he did, I think the whole lot would have gone in the dustbin. Some were in such

bad shape, I think in another year there would have been nothing left of them."

Already a major seller in London, worldwide distribution is being negotiated and Wilson promises imminent sales here in the colonies. Until then, *Volume One* can be obtained through *Scarlet Street* magazine or ordered over the Internet at www.hammer-films.com. Not all feedback has been totally positive, however. Before Reynolds got the remastering job, another fellow was considered. His reaction to the finished product was that it sounded too good. "I said, 'I beg your pardon.' He said, 'I feel you should have left a bit more crackle and hiss in there.' I just couldn't believe what he was saying; I don't want to listen to crackle and hiss."

Volume Two, which Wilson plans to deliver in September, will be another anthology of 25 or so pieces. "Not all themes because, for example there's *To the Devil a Daughter* (Paul Glass) which didn't have a theme. And we have 'The Lost Continent' plus an alternate take which they never used; it's maybe a minute longer."

That extra minute is undoubtedly for those who, unlike this author, adore the *Moon Zero Two* cut on *Volume One*. When I tell Wilson my dislike for that track, he laughs. "That's really funny you should say that; you must be into the more classical stuff. Because over here they love that track; *they love that track!*"

In general, Wilson promises "some great stuff": Malcolm Williamson's *Crescendo*, James Bernard's *Plague of the Zombies* and John Cacavas's *Satanic Rites of Dracula*.

Next up is a CD collection of Hammer's comedy films, such as *On the Buses*, *George and Mildred* and *Rising Damp*.

Ultimately, "we've got a lot of

full scores here, and I'd like to do two movies per CD. Most likely we'd put *The Mummy* and (Carlo Martelli's) *Curse of the Mummy's Tomb*

on one. So it's going to be a lot of good stuff. Hammer were classy, but their music was something special."

FSM

The Hammer Film Music

Collection: Vol. 1

GDI Records GDICD002

25 tracks - 55:14

Noted screenwriter Richard Matheson remarked that Hammer, the tiny British studio which specialized in horror thrillers, did everything with such class, "You forgot they were in the business of making schlocky movies." The company expended exquisite care on the physical details of its productions; sets, costumes and acting caliber rarely betrayed the minuscule budgets.

This consideration extended into the music, with both promising newcomers and well-known British film and concert composers providing scores. International names such as Mikis Theodorakis (unrepresented here) and Mario Nascimbene were also employed. Silva Screen has been



mining the lode for years with piecemeal releases and re-recordings on a seemingly endless series of anthologies. But no reconstruction effort, no matter how accomplished, can definitively capture nuances from the original sessions. So this at-long-last release is cause for some excitement.

Additionally, this first collection of title tracks presents several premieres, including two of Hammer's loveliest scores, the eerie siren's song from *The Gorgon* by James Bernard and Franz Reisenstein's mythically foreboding *The*

Mummy. The only piece which seems out of place is *Moon Zero Two*, by *French Connection* composer Don Ellis; it's enjoyable for fans of late '60s hippie rock, but may induce flashbacks for more purist listeners of the cringe-inducing title songs for *The Lost Continent* and *The Vengeance of She*.

Ultimately the sound of Hammer is the sound of its most frequent composer, James Bernard. He updates the traditional horror style with dissonance and delightfully lurid brass effects. Many of Hammer's other composers aped his often frenetic style, but Bernard also delivered melodic work, as evinced by *She* and *Taste the Blood of Dracula*. His vertiginous *Legend of the 7 Golden Vampires* is also worth a listen. A few composers who went against the "house style" were Harry Robinson (a.k.a. Robertson), who

provided a sense of romantic adventure to his vampire scores, and David Whitaker, whose frothy waltz for *Dr. Jekyll and Sister Hyde* reflects that project's tongue-in-cheek approach by being almost ditzily inappropriate.

The two Nascimbene cuts from his dinosaur trilogy are a tribute to Peter J. Reynolds's remastering efforts; they are far superior to the composer-supervised Legend and DRG versions, with less hiss and distortion. Alas, not all tracks were so successfully salvaged: *Kiss of the Vampire* and *She* betray slightly mushy sound, and *Curse of Frankenstein* is even more seriously degraded, sounding somewhat slurred as well. But generally, for mono materials up to 40 years old, these recordings sound surprisingly good, with a subtle sonic depth. Liner notes are exceptional and beautifully illustrated.

—Harry Long

DOWNBEAT

(continued from page 16)

them and they said yes, and I got the gig."

The balance of orchestral and ethnic scoring in *Smoke Signals* was no accident. "I wanted to incorporate that, so I basically scored the movie and left the space for it. In some places, just to show them what I was going to do, I took sampled Indian vocal dubs and put them into my score. Then I wanted them to run against each other—like the score goes along and there are changing time signatures to go with picture. When I brought the Indians in I'd just have them do kind of a two-bar loop and continue doing that despite everything that they'd heard, so that it kind of goes against the score. I tried to mix and match a lot of instruments; there were these big animal-skin drums, and I wrote a harp thing in seven-plus-six time which alternates and laid guitar over that, and substituted the animal-skin drums for the timpani in the orchestra."

While it might appear that the success of *Smoke Signals* would have led directly to his next assignment, Smith insists that's not the case. "*Smoke Signals* just got me with the agency I'm with now [CAA]. On *Mod Squad* they were looking for a composer for a really long time and hadn't found anybody. They

were at the point where they were looking for other options, and *Smoke Signals* gave me the opportunity to do a demo for them, and I guess I nailed the demo and that got me the job."

Smith's assignment to the film came fairly late in the game. "They were starting to edit, but they weren't able to find music to use for the temp. It's a really different movie and a really different vibe. It's shot retro so it looks like it's a '70s movie with muted colors and blues and reds, and it's really beautiful. It has a real, retro '70s cop vibe but it takes place in the '90s, and musically it's a mix like that too."

Unlike the recent *The Avengers*, the *Mod Squad* remake will have no references to its classic television theme, here written by Earle Hagen. "There's a heavy jazz influence; I use a lot of tonal clusters and a lot of elaborate orchestration with flutes and strings floating up through techno drum and bass grooves. It's a pretty eclectic mixture of sounds." Despite his lack of experience scoring narrative films, Smith doesn't find the gear switch between advertising—his previous work—and features to be all that radical. "I don't think it's so much different from doing commercials. When you're doing that work you have to use a lot of different styles and vibes and a lot of weird, eclectic combinations. It gives you an opportunity to stretch out."

MAILBAG

(continued from page 12)

publication and have included a check to extend my subscription.

C.H. Levenson
1434 Tanglewood Lane
Lakewood NJ 00701

The mail order house you mention is probably Intrada, and they've always had that opinion about FSM—and I've talked with them about it, so it's not like they're bad-mouthing me behind my back.

To quote Strother Martin, what we have here is a failure to communicate. How do you evaluate a score on its merits without your own editorial comment? The two are intertwined. Of course it's only our personal opinions, and we don't claim to have a monopoly on what is artistic—that was the whole thrust of my argument.

Anyway, I've noticed that people who complain about our reviews rarely if ever disagree with them, just with the notion that we can critique anything at all. For the record, we haven't "Horner bashed" in a long time; it's only the perception that we do that persists.

Send your letters to:
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or to mailbag@filmscoremonthly.com

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market, RM?" I ventured.

"Well, you know," he continued, "I sometimes actually buy a few soundtrack CDs every now and then, though I don't 'collect' them as I do vinyl records. However, I have trouble figuring out the mentality of CD soundtrack buyers. The advent of the CD-R has, in my opinion, struck a serious blow to CD 'collecting' and the heretofore high values for certain CD soundtracks."

Beware the CD-R

"We have all seen ads for certain 'private pressings' or supposed 'reissues,' similar to the old bootleg vinyl days. However, now except for actual graphics, many seem to have made a business of making a CD-R copy of a rarer disc, aurally identical to the original, and auctioning off these copies in an undoubtedly illegal operation. Many of these CD-R's of non-commercially issued CD scores are actually derived from vinyl LP soundtracks, which in many cases would cost you less than you're paying for an illegal CD-R! As an example, recently an individual was auctioning off a supposedly limited CD of *The Shining* with 'extra' material added. When he was through selling off these limited gems at about \$40-50 each to poor souls who didn't know the difference, extra CD-R copies magically appeared for auction as well."

"There are seemingly endless amounts of CD-R discs of the Goldsmith SPFM *Tribute* disc flooding the marketplace as well. Many unsuspecting souls are paying big bucks thinking they're getting original copies. Of course, in general, by the nature of the format, I do not perceive CD buyers as being all that concerned as to the originality of the pressing, as are vinyl collectors. I mean, what's to collect in CDs if you can make an instant, identical copy of the music and the graphics are a miniature joke to begin with? By the way, whatever happened to putting title and track identification on a CD? I've got CDs, which when separated from the jewel box, I have no idea what they even contain! Some companies have delegated the responsibility for consumer information to the same graphic artists who love to put green type on a red background. Couple that with minuscule type on CD booklets or tray cards and you have simply unintelligible information without the use of a magnifying glass."

"Finally, several formerly top-rare CDs such as *Cocoon* and others have been legitimately reissued, drastically reducing their original inflated values on the secondary market. So long as the CD remains the dominant musical format, any item may be reissued, legitimately or illegitimately. Were I a hardcore CD collector, I'd look over my shoulder daily as the mar-

ketplace is volatile depending on the next company press release. As with vinyl, don't plan on retiring by selling off your CD collection."

"All right, so is vinyl still selling in the late '90s, RM?" I hesitatingly asked.

"Of course it is, though the market has certainly declined since the CD became dominant. Vinyl LPs and some singles are actually still being made, though that market is currently in the dance club genre. Many of the modern soundtracks which feature rock and/or rap are regularly issued to the club DJ's, and those filter into the market, though none currently bring big bucks. As to the now well-defined universe of the LP underscore albums of the past, I would estimate that there are probably 200-300 of the top-rare and rare albums that still frequently change hands for decent money."

Embraceably Used

"Many albums, even if now on CD, sell for other reasons than the music: the cover art (sex still sells big here, e.g. *Fathom*), unusual packaging (*Andromeda Strain*), colored vinyl (*Cinderella*), children's and early TV soundtracks (Hanna-Barbera items and almost anything Disney-related), and '70s blaxploitation albums (*Coffy* and *Black Caesar*). Recent verified auctions include a VG copy of a top-rare, red vinyl rock promo 1955 soundtrack to *Carnival Rock* (including "Teenage Thunder") for \$2,200; and a top-rare, beautiful 3-record 78 rpm set (yes, 78 rpm!) of RCA-Disney Silly Symphonies picture records and sleeves from 1933, sold for about \$3,000. Lesser sales include *Beyond the Valley of the Dolls*, which regularly goes for between \$100-150 in nice shape (vinyl anything Russ Meyer-related goes high for the "D"-cup graphics); stereo *Barbarella* LPs are going for \$50 plus; and decent Hanna-Barbera LPs on Colpix are selling at about the \$100 level. There is also renewed interest in the older 7" soundtrack extended-play (EP) records from the 1950s which are just now being fully catalogued and rapidly escalating in value. It's all score-related, but it's not all old Golden Age masters bringing the money and being highly sought after these days."

With that said, RM looked nervously at his watch, and apologized, "Look, ah, I don't mean to rush you..." as he ushered me out the door. "Welcome back and all that, but I have an appointment with a little blue-haired lady who's hot for my extra copy of *Satan in High Heels* and her teenage son wants an LP copy of *Baby Doll* to go steady with... see you in the flea market, kid."

He jumped into his still-shiny recordmobile and roared off into a fast dissolve as I wistfully looked down the street and thought, "Gee, it's nice to be back on the block again." FSM

RETROGRADE

(continued from page 48)

Statman hereby declares the Silver Age as *A Streetcar Named Desire* (1951) through *Star Wars* (1977). Music styles are not so clearly delineated as these boundaries, but the Golden Age titles are almost missing-in-action. Many of the Golden Age composers worked into the '60s, so they are not quite so underrepresented as it might appear. Nevertheless, much of their music is not available in written or recorded form. Commercial film score recordings were virtually unknown until the long-form LP appeared. Since that time, there have been increasing numbers of commercial recordings, and these are frequently reissued to buoy Silver Age numbers.

New Trends

Some composers seem to be gaining control of their music: Lalo Schifrin has Aleph Records, Christopher Franke has Sonic Images; Christopher Young, Laurence Rosenthal, Michael J. Lewis, Arthur B. Rubinstein, Charles Bernstein and others have managed to get some of their music into waiting hands. Larry Groupé, J.A.C. Redford, John Beal and surely others sell their music via the Internet.

There aren't any formal subscription-only clubs at the moment, but FSM, Prometheus, Super Tracks and Brigham Young University have all negotiated limited editions, and rumors persist that Varèse Sarabande's CD Club may return with another round of releases soon.

Warner Bros., perhaps spurred on by the inclusion of music tracks on some of their DVDs, have included soundtrack CDs from *The Wild Bunch*, *Enter the Dragon* and *The Exorcist* with their respective video or laser releases. It's a fine idea, but why can't these be sold separately too? [FSM still has copies of *The Wild Bunch* available; see pp. 40-41.]

All in all, though the Golden Age is neglected, things are looking up for Silver Age music. On the other hand, the release of contemporary scores, in seeming contradiction to the flood of releases, is fraught with peril. Scores are being thrown out too often, and the release of a score seems up to the whim of some totally unconcerned entity. A song collection is all but guaranteed for a movie of any genre, and while score albums often follow several months later, the uncertainty has clearly been wearing down on soundtrack fans.

FSM

Tally Ho, Mr. Statman!

COUNTING LAST YEAR'S RELEASES—
AND TRYING TO MAKE SENSE OF THE NUMBERS

By Tom DeMary

Last year's tally of 439 titles [FSM Vol. 3, No. 2] was actually below average for recent years. The Statman logged 510 "soundtrack" titles for 1998—now that's more like it. This is more than a soundtrack a day, and presumably more than all but the most rabid collector can keep up with. Amazingly, we are talking about "score" albums, not the still-proliferating song collections with a token score track (a song album from *Psycho*?).

Before the breakdowns, the caveats. These are counts of album releases; some contain one score, some contain music from two or three films. Statman is admittedly cavalier keeping up with collections, but he strives to include "the good ones" and those from our hallowed soundtrack specialty labels. 23 of the albums contained multiple CDs—usually two discs, but there was a *Truffaut Film Music* collection which contained five.

Accuracy? In Statman's dreams! Keeping up though the mailings of Intrada and Screen Archives and reviews in FSM leads to confusion and conflicts about the nature of the album and year of release, so Statman guesses more than he admits.

Categories of Releases

Soundtracks from 1998 Films	215
Reissues (from LP or CD)	127
Expanded Editions	15
First Release from Older Films	32
New Performances	18
Promotional Releases	27
Composer Collections	27
Other Collections	49
Total	510

These numbers are similar to last year's. The growth comes

mainly from '98 soundtracks, reissues, and "other" collections. Many of these "others" were *Titanic* tie-ins. Though a '97 release, *Titanic* sales dominated the first half of the year in mainstream markets. It was one of those rare orchestral score albums (with help from a hit movie and a hit song) which makes big money. In its wake, will there be more orchestral scores, more score albums, or more attempts at hit songs? Only time will tell.

Labels Issuing 10+ Titles

Beat (Italy)	10
Easy Tempo (Italy)	14
Milan	16
Pendulum	10
RCA	30
Rykodisc	28
Silva Screen	19
Sonic Images	29
Sony	18
Varese Sarabande	45

Last year, Avanz and CAM led the stream of Italian reissues, but this year Beat and Easy Tempo forged ahead. CAM was not very active, and the owner of SLC (Japan) died. Milan, RCA and Varèse Sarabande continued to release the most scores from new films, with Sony making the cut as well. Half of Sonic Images' releases were Christopher Franke's *Babylon* 5 episodes, but the other half was a variety of small and mid-size film and TV projects. Silva Screen, Varèse (and Marco Polo) continued to produce the bulk of newly recorded film music albums. Pendulum and Rykodisc released the largest share of reissues. Rykodisc listened to fans, dropped the dialogue, and added extra music on many releases.



Composers with 5 or More

John Barry	13
Sam Cardon	5
Bruno Coulais	5
Alexandre Desplat	5
George Fenton	5
Christopher Franke	17
Goblin	6
Jerry Goldsmith	8
Larry Groupé	5
Bernard Herrmann	6
James Horner	8
Henry Mancini	5
Ennio Morricone	18
Alex North	5
Graeme Revell	6
Nino Rota	5
Lalo Schifrin	5
Max Steiner	5
Miklos Theodorakis	6
John Williams	8
Christopher Young	6

Last year, only nine composers made this category, and not much similarity remains. Now, it's Barry, Franke and Morricone accounting for 10% of the pie, instead of Goldsmith,

Morricone and Williams. Sam Cardon (an IMAX composer), Larry Groupé, Lalo Schifrin and Christopher Young worked hard on their own releases to get on the list, but it just sort of happened to the others, seven of whom are deceased (technically, Goblin is defunct). Those among the living are still active scorers, but the bulk of their combined recordings were collections, reissues and expansions, not '98 compositions. Check out Barry's baker's dozen: *The Beyondness of Things* (U.K. non-soundtrack album), *Body Heat* (new recording), *The Chase, John Barry Conducts, The Hits and Misses* (U.K., mostly early pop arrangements), *The Knack, The Living Daylights, Mercury Rising, Plus Belles Musiques de John Barry* (Sony, France), *Ready When You Are, J.B., Somewhere in Time* (new recording), *Sophia Loren in Rome* and *The Whisperers*.

Bruno Coulais (whose *Microcosmos* was widely seen) and Alexandre Desplat have been busy in France in the last few years. Others making it on '98 composition alone are George Fenton, Christopher Franke (nearing the end of his prolific five-year gig), Graeme Revell, and... that's it! Maybe Christopher Young should be included, since his other releases are catch-ups from '97.

What all of this really means is that the world of film music albums has little to do with the world of current film scoring, except perhaps that the same people inhabit both worlds.

Eras Represented

Golden Age	15
Silver Age	205
Contemporary	295

(continued on page 47)

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F S M R E A D E R A D S

Wanted

David Rodriguez Cerdán (c/ Fernando el Católico 4, 3º, 4, 28015 Madrid, Spain; fax: 34-1-595-8544) wants these CDs (will buy or trade): *The Rescuers Down Under*, *Baby's Day Out*, *Raggedy Man*, *Flesh + Blood*, *The War at Home*. Ask for trade list (rare titles in mint condition).

For Sale or Trade

Wayne Forbes (18 Park Rd, Corrimbal NSW 2518, Australia; ph: [61] 2-4284-6103) has for sale over 360 soundtrack LPs: Australian, overseas and Varèse/Colosseum. Write or call for list.

Lothar Heinle (Lessingweg 13, D-72076 Tübingen, Germany) has for sale: 10" LP *Greatest Show on Earth* (Victor Young). U.S. printing, cover and LP in good condition.

Greg Marshall (7600 Folk, St. Louis MO 63143) has available for auction on CD: *The Accidental Tourist* (Williams). Great condition. Please have bids in by April 15, 1999.

Jordi Fortes Serra (Av. San Antoni Mª Claret, 318, pta. 30, 08041 Barcelona, Spain) has for sale/trade: *Under Fire* (J. Goldsmith, Japan, best offer), *Dreamscape* (M. Jarre, autographed, \$30), *The Name of the Rose* (J. Horner, Spain, \$30), *Scalphunters/Hang 'em High* (Bernstein/Frontiere, \$30), *Arachnophobia* (T. Jones, European edition, more music, \$30).

Both Wanted & For Sale/Trade

Darick Frommherz (2323 Southwood Dr #12, Appleton WI 54915) has for sale/trade: mint condition discs *Midnight Run* (\$28), *Dick Tracy* (\$14, score), many more. Looking for: *Lethal Weapon 2*, *Young Indiana Jones Chronicles Vol. 3*, *The Equalizer* and *Other Cliffhangers*. Your list gets mine.

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Upcoming Deadlines

June '99, Vol. 4, No. 5: April 30

July '99, Vol. 4, No. 6: May 28

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For Individual Collector/Dealers Only \$60 For a 1/6 page space ad, simply send your list and information to the address above; you can comfortably fit anywhere from 20 to 60 titles, but try to include less information per disc the more you list, or else the print will be microscopic. We will do all typesetting. Same deadlines and address as above. Send payment in U.S. funds (credit card OK) with list.

Notes for All Ads For auction closing dates, we recommend selecting something 8-10 weeks after the above deadlines (this will allow readers 4-5 weeks to respond). No bootlegs or CD-Rs. No made-up "Soundtrack Central" store names without an accompanying real name.

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Film Score Monthly Presents SILVER AGE CLASSICS

PATTON

Complete Original Score by Jerry Goldsmith

All Music Previously Unreleased



Track listing for FSMCD Volume 2, Number 2

Patton		The Flight of the Phoenix	
1. Main Title	3:08	16. Airborne	0:55
2. The Battle Ground	2:14	17. Main Title	4:58
3. The Cemetery	2:42	18. Windy/Heartbreak	2:41
4. First Battle	2:49	19. Brave Sergeant	1:43
5. The Funeral	1:53	20. Harris Leaves	2:19
6. The Hospital	3:36	21. Senza Fine	2:14
7. The Prayer	1:09	22. Gabriele's Death	1:34
8. No Assignment	2:21	23. Water	1:38
9. Entr'acte	1:52	24. Let's Get Back to Work	1:38
10. Attack	3:14	25. Caravan	2:55
11. German Advance	2:31	26. Naughty Boy	2:29
12. An Eloquent Man	1:42	27. Model Planes	2:54
13. The Pay-Off	2:24	28. The Difference	1:54
14. A Change in the Weather	1:24	29. The Propeller	2:44
15. Pensive Patton/End Titles	2:33	30. The Big Pull	1:36
<i>Total time: 76:24</i>		31. Rest Stop/The Ground Run	3:12
<i>Album Produced by Nick Redman</i>		32. Going Up	1:41
		33. Swimming Hole/Finale	1:11

Next Month: We inaugurate our Golden Age Classics with a dynamite, never-before-available score by the great Franz Waxman.

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THE Flight OF THE Phoenix

Complete Original Score by Frank DeVol

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The Flight of the Phoenix (1965) is a superbly acted adventure film from Robert Aldrich, director of *The Dirty Dozen*, about a cargo plane that crashes in the Sahara desert, and the desperate efforts of its passengers (led by pilot Jimmy Stewart and an eccentric German engineer played by Hardy Krueger) to construct a flyable aircraft out of the plane's wreckage. Veteran composer Frank DeVol's rousing, kinetic score launches the action with a thrilling, staccato main title, afterwards supplying music which carefully delineates the film's sharply drawn conflicts and the characters' unified struggle against the encroaching threat of the desert. Everything leads to a nail-biting climax that marks a high point for both the composer and director Aldrich.



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